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PSYCHOTRONIC

VIDEO
NUMBER 35

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PAUL KOSLO
THE OMEGA MAN!

TOM DESIMONE
THE CONCRETE JUNGLE!

ANNA-LISA
THREE STOOGES IN ORBIT!

MAXWELL CAULFIELD
THE BOYS NEXT DOOR!

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Starring **KITTEN NATIVIDAD**

Star of Russ Meyer's
"Beneath The Valley Of The Ultravixens"

HAJI

Star of Russ Meyer's
"Faster Pussycat Kill! Kill!"

RAVEN DE LA CROIX

Star of Russ Meyer's "Up!"

FORREST J. ACKERMAN

Sci-Fi/Fantasy Film Icon

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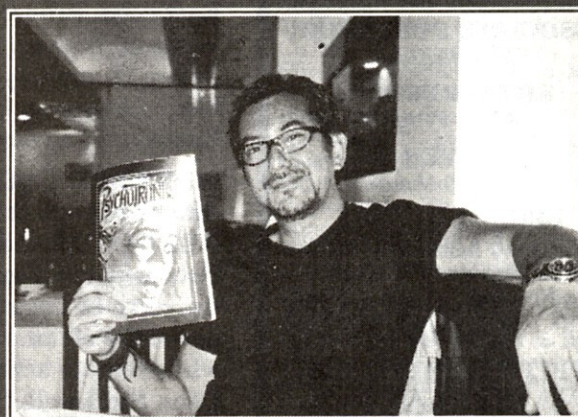
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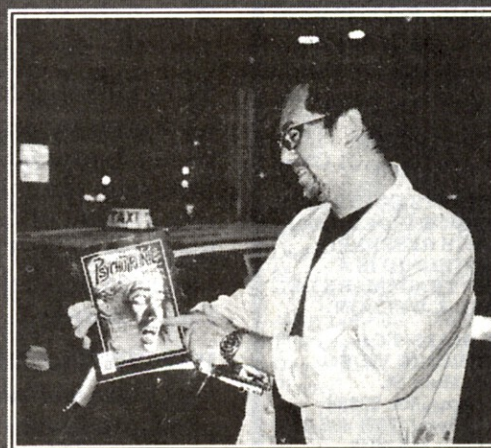
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Anthony Wong photos by Art Black



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NAVEL!



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PSYCHOTRONIC® NUMBER 35, 2001

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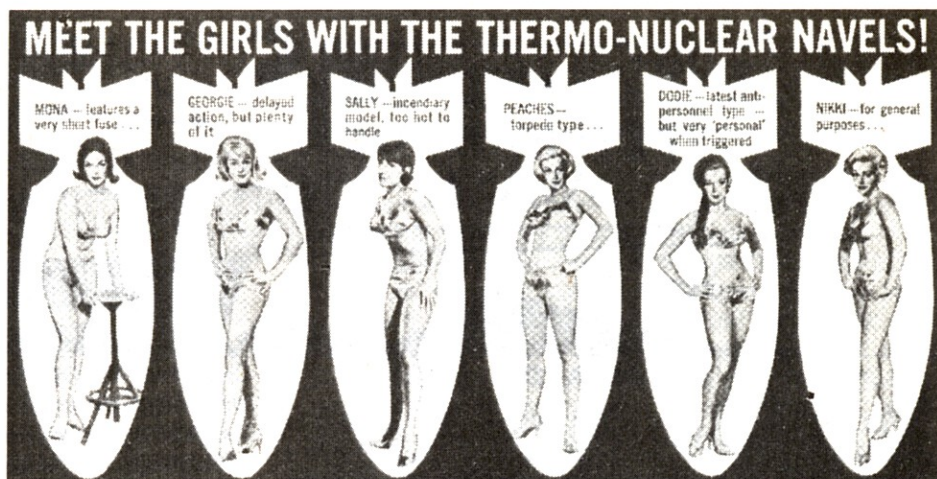
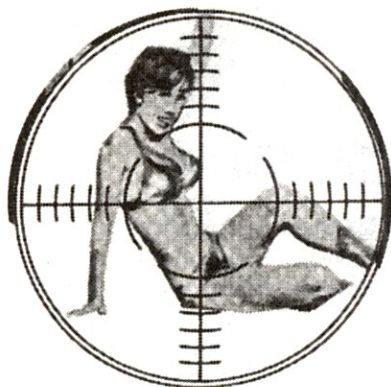
PAUL KOSLO was born in Germany, raised in Canada, and became a working actor in America with roles in cult movies like **THE LOSERS**, **VANISHING POINT**, **THE OMEGA MAN** and **CLEOPATRA JONES**. He talks about working with the biggest stars in Hollywood (Heston, Wayne, Eastwood, Bronson, Newman) and also has tales of Robert Ryan, Shelly Winters, William Smith, and Jack Starrett. Koslo was interviewed by Justin Humphreys of Virginia, whose more recent PV contributions were Marc Lawrence, Edward Bernds, Nathan Juran, Don Pedro Colley, Buck Kartalian and several actors who worked with Sam Peckinpah.

MAXWELL CAULFIELD from England, was a much hyped 80's American teen star (**GREASE 2**) with credits as impressive as **THE BOYS NEXT DOOR** and as bad as direct to video titles from Fred Olen Ray, Paul Leder, Greg Dark, David DeCoteau and worse. Caulfield, who continues to be busy in features and on TV, has an interesting take on the downside of fame. Craig Edwards interviewed him in North Carolina while he was acting in **EMPIRE RECORDS**. Edwards also interviewed Dean Stockwell, Brion James (who has an excellent tribute web site by the way) and Daniel Roebuck for PV.

ANNA -LISA is a blonde Norwegian who came to America where she acted on stage, on TV and in the sci fi movies, **HAVE ROCKET WILL TRAVEL** with The Three Stooges and **12 TO THE MOON**. She tells of being typecast (Swedish mail order bride...) and why when she returned home few believed her "surreal" tales of being a star in America. Norwegian Niels Solberg (who went to college in VA) has also interviewed Julie Ege and Greta Gynt for PV.

TOM DESIMONE directed crazed exploitation (**CHATTERBOX**, **ANGEL 3**), women in prison movies (**CONCRETE JUNGLE**, **REFORM SCHOOL GIRL**), horror (**HELL NIGHT**), episodes of TV shows - and porn. Naturally the one time film school student has some interesting memories. David DelValle (who is now back in Hollywood) interviewed him for his **Tales From The Closet** radio show. DelValle's PV interviews include Cameron Mitchell, Cornell Wilde, Alex D'Arcy, and Vladek Sheybal, and Dan O'Herlihy.

PSYCHOTRONIC WEBSITE! After many years, of explaining to people why there was no PSYCHOTRONIC website - now there is one! Go to psychotronicvideo.com for some eye popping PV graphics, samples of various PV sections, links, an Ask Psychotronic page, and back issue and mail order info. We have plans for new and better features so the site will grow and improve with age. I think it already looks pretty cool (it was



designed by John Morton of The Electric Eels). For those of you who hate or fear computers and/or don't have ones with web connections - I admire your convictions (or sympathizes with you your lack of funds). I think the web is helping to rush along the end of civilization on more levels than we can comprehend. But I think the same thing about TV and I still watch it. No matter what the relentless propaganda tells us about the "information super highway" the web is dominated by and paid for by credit card and gambling scams and extreme porn (of all types) that would have landed people in jail not long ago. It's also the best forum ever (after film and TV) for spreading misinformation, hate and racism. How many bored, often stoned kids (of all ages) spend maximum hours surfing the web and/or watching stupid, cynical, anti humanity TV shows (and commercials). It's no wonder that so many of them don't learn, take more and stronger drugs, don't respect anybody and even kill themselves (or others). Rivals Time Warner and News Corp. (Fox) are now concentrating on who will bring all of this profitable technology and "entertainment" to the masses in China, a country that rivals Afghanistan for civil rights abuses. Do they have Wal-Mart's with smiley face Zorro signs in China yet?

Yes, we are still looking for used VHS tapes for our local retro store (we also sell used LPs). Please send us lists of what you are willing to trade or request our wants lists. We're looking for features of all types (not just horror, sci fi and exploitation) from all decades, but not porn, shorts or TV episodes. Tapes and their boxes have to be in decent condition. And some of you STILL don't realize that WE MOVED last year! Please note our correct info (various places in PV).

It's tempting to go back and rewrite things after 9/11/01, but I'll just add this: On 9/10 while Mia and I were driving to NYC we commented on the blue sky and the clear view of the World Trade Center dominated skyline. We returned to VA the night before the attacks. We had dined at The WTC and tried to see our apartment building from the observation deck the day we were married (at nearby City Hall) and later used to enjoy entering Manhattan through the WTC after taking a train, then the ferryboat from Hoboken. I keep thinking of the sped up WTC subway station footage in KOYAANISQATSI (83) - and the fact that Akira was in crowd scenes of KING KONG (76) and took home movies, near the WTC towers. On Tuesday morning (9/11) the last thing we saw on TV before the 2nd plane crash (live), was Alice Cooper (!) announcing an A+E special on exploding and imploding buildings. While many TV stations immediately suspended their usual programming, Ted Turner's TMC aired the previously scheduled PANIC IN YEAR ZERO (62)!

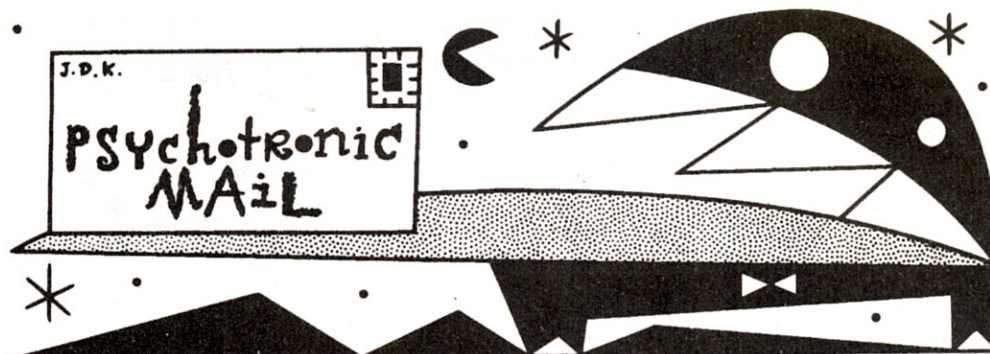
PSYCHOTRONIC® NUMBER 35, 2001

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DEDICATED TO: WILLIAM MILES LOGG, TAMARA DECROFF VRANEY and CAROL EVERETT FRIEDMAN

COVER: THE BRAIN OF BLOOD (71) from Hemisphere.

Some now "lyrically Questionable" songs from a list from Clear Channel
AC/DC - "Highway to Hell"
REM - "It's the End of the World as We Know It"
Pretenders - "My City Was Gone"
Arthur Brown - "Fire"
Barry McGuire - "Eve of Destruction"
Martha & the Vandellas - "Nowhere to Run"
John Lennon - "Imagine"
The Clash - "Rock the Casbah"
Dave Clark Five - "Bits and Pieces"
The Doors - "The End"
Skeeter Davis - "End of the World"
Animals - "We Gotta Get Out of This Place"



GHOULARDI

Alright, you have your pound of flesh: Svengoolie was influenced by Ghoualdi. Actually, Jerry G. Bishop was very busy in Chicago T.V. for a time. In addition to being an announcer on Channel 32, he hosted a lot of music shows on the PBS channel there, mostly in tribute to long gone music clubs in Chicago's Old Town, which they tell me, is itself long gone. Once I went to a fireworks show at Northwestern, hosted by Bishop, and of course he plugged SCREAMING YELLOW THEATER. During that era, Chicago had TWO late night horror shows, the classy CREATURE FEATURES (remember the montage on the Chicago T.V. reel?) which showed the Universal films, and SCREAMING YELLOW THEATER which warped my mind forever with the likes of BRAIN THAT WOULDN'T DIE and RETURN FROM THE PAST. We still had the best Bozo. - **Greg Wall (L.A.)** *Speaking of Ghoualdi (or at least the music played on his show) "Surfin' Bird" continues to be used to sell things. The latest is that Reebok ad with dancing sumo wrestlers.*

UPBEAT!

I really liked the piece on the UPBEAT! show in number 33, and was especially glad to see a mention of the great Scott Morgan and his band the Rationals. The Rationals were one of the great Midwestern bands of their era and rarely get the credit they deserve, so it was good to see you give them the thumbs up. A guy I know from Philly, Geoff Ginsburg, has started a small label, Real O Mind Records, and has been putting out some cool stuff on Scott Morgan, including a collection of rare and unreleased sides and a live disc of a show Morgan did with the Rendezvous Band (a one-shot reunion of Sonic's Rendezvous Band, with Deniz Tek from Radio Birdman sitting in for the late Fred Smith). If you want to know more, check out his website at www.realomind.com. Please keep up the good work. Nobody does what you do quite as well as Psychotronic, and the increased music coverage is making a cool mag even cooler! - **Mark Deming (Michigan)**

It was terrific reading about the UPBEAT! show. I really gotta see The Nazz on that show, my favorite group of all time even tho they didn't last long or get along too well. Hopefully more UPBEAT! stuff will be released. Interesting that you have mentioned Sparks a couple of times. I'd like to take the opportunity to brag that I saw the original group with The Mankey Brothers at Max's Kansas City in '72, twice! They have a video out, Live In London, 99. It's excellent! Your magazine is terrific: love the way you "teeter" between "slickness" and being "underground," or, at least you don't have to promote all the flashy new "corporate garbage" to earn a living. - **Jim Mattern (Brooklyn)** *The only available Nazz footage I'm aware of is the "Open My Eyes" video (directed by Ray Dennis Steckler!) and a clip from a Raiders hosted TV show. Yes, I'm a fan of Sparks (original group and the bit making UK version) and wish I had seen them live. The only acts I saw at Max's were Television (amazing*



SIMON OF THE DESERT

and Johnny Thunders (barely coherent). Glad you like PV, but I'd like to clear up one common misconception. Nobody I know of who self publishes a print magazine earns a living doing it! The only people involved who really make a living are some of the advertisers (usually the ones who sell X rated tapes) and the dreaded lying criminal (most of them anyway) distributors.

SYBIL DANNING

Thanks for doing an article on Sybil Danning, the greatest B movie queen of all time. Although she has retired the memories are burned into my retinas, heart and mind. My favorite Danning film was THEY'RE PLAYING WITH FIRE. It was sad to hear about her abusive manager (but) I'm glad to hear she's happily married. Sybil still has many fans. Several clubs at Yahoo and several websites testify to this. - **Andrew Jones (Nampa, Idaho)**

The articles on Dan O'Herlihy, Jesse Vint and Frankie Howerd were all interesting but most of all I enjoyed the piece on S. Danning. I remember her being a lot on German tabloids some 20 years ago and I also saw a lot of her movies. The German-American RED HEAT (1984) by Robert Collector is at least one movie that's not in the filmography. It was produced by the notorious Ernst Ritter von Theumer, with music by Tangerine Dream. Linda Blair and Sylvia Kristel are also in the cast. It's also known as RED HEAT - UNSCHULD HINTER GITTERN (Innocence Behind Bars) and R.H. - UNSCHULD IN KETTEN (Innocence in Chains). It's a more or less tame WIP movie. Arnold Schwarzenegger is doing commercials at the time over here for the energy company "e.on". You can see him on TV and in magazines a lot. - **Andreas Pieper (Germany)**

What a great interview with Sybil Danning. She is definitely the queen of werewolves. In THE HOWLING, she did a marvelous job. She is sexy and in the movie THE HOWLING - she was also very dangerous. There is something alluring about a woman who is sexy and dangerous and Sybil has all of the qualifications. Her small role in Bluebeard as a prostitute is unforgettable too. She's great in action films and OPERATION THUNDERBOLT proves that. - **Paul Dale Roberts, Production Master Jazma Universe Online!** <http://www.jazmaonline.com>

DAN O'HERLIHY

Michael O'Herlihy directed some of the very best episodes of HAWAII 5-0 that feature his brother Dan O'Herlihy. - **H. Pfeffer (The Bronx)**

I have something to add to the Dan O'Herlihy credits. In 1974, he appeared towards the end of the second season of COLDITZ (the BBC-Universal TV production), starring Robert Wagner and David McCallum, as Wagner's superior officer. I don't know if the series ran in America but Wagner appeared throughout the first season before escaping. He then reappeared, recaptured (with beard) in the final episodes of the second series with

O'Herlihy before they were all liberated in the final episode. - **Tony Williams**

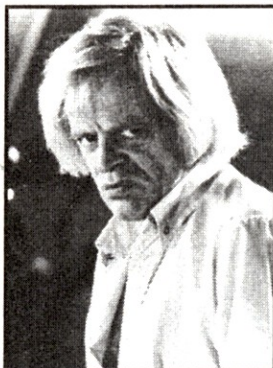
FRANKIE HOWERD

Mike: thanks to your article on Franke Howerd, I now put a name to that face on the inside of the Bee Gees' To Whom It May Concern album! - **Pat Lozito (Brooklyn)**

REVIEWS

TITUS was not the first time the play Titus Andronicus had been filmed. PBS did it back in 1982 (I think) I borrowed it from my local public library on two tapes. The PBS TV version had been written up in Fangoria (!) When I saw it I wished someone would do a flipped-out big budget remake but figured that would never happen. The next thing I'd like to see would be a filmed version of Thomas Pynchon's novel Gravity's Rainbow. Some cats in Italy said they did a multimedia presentation of it, but it was only available on PAL videotape. I figured since they did a film of NAKED LUNCH they could make a film out of a book that is almost as incoherent. What I see is a fake documentary (BLAIR WITCH meets HEART OF DARKNESS) about a director (sort of resembling Werner Herzog, or maybe Francis Ford Coppola) who tried to make a film out of GR about 1981, took way too many drugs and went way over budget. With interviews, storyboards, and clips from the film that never was. In the end the project falls apart, much like the book. Mark Hamill is first choice for the role of American Lieutenant Tyrone Slothrop causing feuds with the Lucas empire. An unknown actor resembling a young Thomas Pynchon is picked. - **Paul Kinoshian**

I have seen MY BEST FIEND in a cinema over here a while ago, and the movie has been on TV already. Of the Herzog movies I only like AGUIRRE and FITZCARRALDO. Years ago I saw his NOSFERATU in a cinema and was very disappointed. So, his movie on Kinski has too much of Herzog for my taste, but I love to see Kinski ranting and raving. HOLLYWOOD COP was on tape as CALIFORNIA COPS over here. How's that for an inventive title change?! I didn't keep it!! I only watched half an hour of SCHOOL'S OUT when it was on TV, then I switched it off. Since the early 80's, commercial TV in Germany grows bigger and bigger. They began with reruns of old American TV series, but now they are producing mostly their own stuff, especially SAT.1 and RTL. They also tried to launch mystery series like X-FILES, but failed. But for some years they are also producing fantasy and downright horror movies, but most of them are dull, cheap and boring. But at the cinema there is also a trend for horror films. After WWII, only a few real horror films were produced over here, but now there is a new generation growing up, who didn't have any fear to touch such themes. Most of the movies are not very good or imaginative, like ANATOMIE, or they are just bland copies of American slasher movies of the 80's like FLASHBACK - MÖRDERISCHE FERIEN. This very recent adults only slasher movie was supposedly based on an "original screenplay" by Jimmy Sangster (!). It stars a former soap-star, has the typical teenage-nonsense, bad dialogs and some bloody murders. But it also has a twist: the apparent victim turns out to be the killer! Also in the cast are Allegra Curtis (daughter of Tony) and Elke Sommer (as Frau Lust !!). Although it's not THAT bad, I did not like the movie very much, because it has too much stereotypes. NIGHT OF THE SORCERERS was on tape here in Germany as VODOO - INFERNO DES GRAUENS (Voodoo - Inferno of Horror) and VODOO - ORGIE DES GRAUENS (Voodoo - Orgy of Horror). It was cut down to 82 minutes and had a very bad painted videocover. I think it's the worst of de Ossorio. HORROR HOSPITAL was re-released over here recently on DVD in great shape and widescreen under the title FRANKENSTEIN'S HORRORKLINIK. The disc runs 90:31 minutes. - **Andreas Pieper (Munster, Germany)**



Kinski

I saw the trailer for "Hollywood Cop" at the end of some generic 80's video action sludge and it made me run out and look for it immediately. The voice-over said: "Hollywood Cop - filmed on location in HOLLYWOOD!!!" and I knew it had to be good! - **Robert Hoffman (La Mesa, CA)**

Helen Foster from PAINTED FACES (29) was later in ROAD TO RUIN (34). Sojin (Kamiyama) was in eight movies in 1929! GOLDEN DAWN is his last listed (U.S.) film. Kenneth J. Bishop (Warwick Films) produced a whole bunch of movies in Canada. SPECIAL INSPECTOR (39) and CONVICTED (39) both co-starred Rita Hayworth. Lucille Browne and James Flavin (SECRETS OF CHINATOWN - 35) were husband and wife in real life. They co-starred in the serial THE AIR MAIL MYSTERY (32). Director S. K. Seeley (BLONDE SAVAGE - 47) is really Hungarian Istvan "Steve" Sekeley (Szekely) who helmed DAY OF THE TRIFFIDS (63) among others! Ted Adams (SAVAGE GIRL - 32) was a white guy who made a career out of playing bad guys in westerns. - **H. Pfeffer (The Bronx)** I somehow switched the names of Adams and black actor Floyd Shackleford in the review.

Arnold Drake, of WHO KILLED TEDDY BEAR?, was one of the best comics scripters of the 60's, writing Doom Patrol, among many others, and finishing his comics career with both writing and laying out Little Lulu !!!!! One thing I noticed in TEDDY was the 78 RPM records in the DJ's booth !!!!! Since the most recent PV has somebody correcting you on one town's spelling, I might as well correct you on Mount Kisco, New York (from the issue before) - not Kisko. (harryscairy@yahoo.com) EYES ARE UPON YOU (PV #25), a 97 Pittsburgh movie with Brinke Stevens is now aka DEMON LUST with outtakes and extras from Video Outlaw. SHAKE, RATTLE AND ROCK! (PV #23) is finally available (from Miramax). Guess they were waiting for Rene Zellwiger to become more famous. Robert Fuest's THE FINAL PROGRAMME aka THE LAST DAYS OF MAN ON EARTH (PV#29), THE BOYS NEXT DOOR and DEF CON 4 (both PV #31), SCHLOCK (PV #32), and THE TENTH VICTIM (PV #34) are all now available widescreen and with extras from Anchor Bay (DVD or VHS). They've also put KOOKS' TOUR with JERK'S OF ALL TRADES (both PV #30) in a Three Stooges ALL TIMES FAVORITES box set along with the doc. FAMILY ALBUM. The British sci fi comedy TIMES FLIES (PV #34) includes the young Stephen Grappelli playing violin.

And the reason DESTINATION SPACE (PV #34) looks so good for a TV pilot is that the space footage is from George Pal's CONQUEST OF SPACE (55). DEADLY RUN (PV #34) was made in Georgia in 1993. The actor credits in the SAVAGE GIRL (PV #34) review were mixed up. Floyd Shackleford played Oscar from Harlem and Ted Adams was the taxi driver. ALL THE COLORS OF DARKNESS (PV #34) is from Trash Palace.

OBITS

Kirsty MacColl sang backup for the Smiths, Morrissey, Talking Heads, Billy Bragg and many others. She wrote Tracey Ullman's hit "They Don't Know" and was married to producer Steve Lillywhite. I saw her on the old Letterman show once around the early nineties. She had a lot of genuine songwriting talent and a great voice, something that will be greatly missed. - **Robert Hoffman (La Mesa, CA)**

I was saddened to learn about the death of Titus Moody. He was a true individualist who had some interesting careers in the entertainment industry. - **Lou Henken (Flushing, NY)** While in Baltimore recently for the Fanex Convention, we saw Buddy Barnett's fun new comedy short (THE VAMPIRE HUNTERS CLUB) which has Titus in his last (bit) part. It features Daniel Roebuck (as the vampire), a very frail John Agar, Mary Woronov, and Conrad Brooks (all also PV interview subjects) plus William Smith, Bob Burns, FJA, and more guest stars than I can remember.

You got the late Nicodemus Stewart's film credits mixed up with Nick Stuart (from SECRETS OF CHINATOWN - 35 and NO HOLDS BARRED-52). It's a common mistake, so don't sweat it. Is the late (NYC) DJ Allison Steele Marie Windsor's daughter? - **H. Pfeffer (The Bronx)** *I was suspicious of some of those credits but both acted as Nick Stuart. I hadn't heard that about Steele but I was on her radio show when the first Psychotronic book came out way back in 83.*

Channel 4 in England recently (May, 01) aired an excellent 60 minute documentary on Screamin' Jay Hawkins called 57 SCREAMING KIDS. Stay Sick - **John P. Lichota (Sheffield, England)**

Nice to see your obit on Al Waxman - Canadian icon of sorts, having starred in the Canadian ripoff of ALL IN THE FAMILY called THE KING OF KENSINGTON (it sucked but there weren't that many canuck sitcoms). Everyone from Norman Jewison (Waxman was in THE HURRICANE as the Warden) to Don McKellar (HIGHWAY 61, LAST NIGHT) was at the funeral (though that doesn't match the hoopla for last year's funeral of former PM Pierre Trudeau - where the pallbearers included Fidel Castro and Leonard Cohen!!!). I guess that's fitting for a guy who dated Barbra Streisand and whose ex-wife had a muff shot in Oui Magazine. Sad to hear about Julian Roffman (Shit you'd think someone in Toronto might have written about it? He was listed in the phone book for God's sake). I interviewed the guy years ago about THE MASK and THE BLOODY BROOD. I sent him a copy of a review of Bloody and an ad for the video and he was quite honored to have people interested after so many years. He never could fully enjoy THE MASK because the 3D didn't work for him he claimed. He also claimed that THE MASK was the best because it actually incorporated the 3D into the plot. Whatever - the guy was making dramatic movies in Canada when very few were so that's something. - **Ian Johnston (Canada)** *Ian is writing for the new TV comedy show LIOGRAPHY which recently made the cover of Canadian TV Guide.*

I've been a subscriber (with a brief interruption) since issue no. 2, and have read and reread the Psychotronic Encyclopedia since I picked it up in Madison, Wisconsin in 1984. Your magazine has always been great for the interviews and reviews. In the last few years, though, I've come to rely on the obituaries for nuggets of interesting information that the regular media for reasons unknown choose to ignore. In this regard I was dumbstruck by the news of John Fahey's death. Since the evening I accidentally heard "Fare Forward Voyager" on an FM station in the days in which FM stations would every now and then play songs that took up whole sides of LPs (I figure around 1971), John Fahey was an inspiration. You used the term "primitivist" in your notice, and that's accurate as far as it goes. John Fahey nailed down a part of American culture and made it into his own so that when you listen to his music you hear stuff that's "primitive" but that's new, too, without being homogenized. It's upsetting to know he's gone. I saw him in concert once in the mid-1970s in Evanston, Illinois. He was a strange man. His between-songs "patter" was conducted in a fake-French accent. The "patter" did not include introducing or even commenting on any of the tunes. He would simply mutter something like "This is bullshit" ("Thees eez boolsheet" in the fake French dialect). He smoked a lot of cigarettes and drank from a big plastic bottle of Coca Cola-a new thing at the time. I recall his playing only two or three long numbers, mainly with the guitar on his lap and a slide. My girlfriend fell asleep. She's now a doctor, married to another doctor. Keep up the good work. I'd have been very upset to hear at some far future date that I'd been completely ignorant of the passing of such a true hero. - **Maxwell Wiley (NYC)**

I saw NO coverage of Bryan Gregory's death besides yours. Never even knew he was a hometown boy. I'm positive that the makers of NEAR DARK had The Cramps in mind for the vampire family look: Paxton= Lux, Goldstein=Ivy and Henriksen= Gregory. Only saw The Cramps with Gregory once: Bookies, Halloween, '79. That night I won a door prize, front row tickets to Iggy Pop the following month. Sold them a week later at a Three Stooges Film Festival to a biker cool enough to be wearing an Iggy And The Stooges tee. - **Hugh Shelton (Hazel Pk., MI)** *I agree about NEAR DARK, but who was Nick Knox? I went to Bookies once and saw The Pagans. That was nearly ten years after the first time I went to Detroit to see a band (The Jimi Hendrix Experience at Cobo Arena). The city was still smoking from riots.*

RE: Leo V. Gordon. You didn't mention that this prolific tough guy actor/screenwriter was the long-time companion (married?) to actress Lynn Cartwright who played "older Dottie" (Geena Davis was the "younger Dottie") in Penny Marshall's A LEAGUE OF THEIR OWN (97). Gordon and Cartwright appeared in many of the same movies: BLACK PATCH (57), CRY BABY KILLER (58), Corman's THE WASP WOMAN (60) (he wrote, she acted), GIRLS ON THE BEACH (65), THE LUCIFER COMPLEX (78) (both playing Nazis), THE GARBAGE PAIL KIDS MOVIE (87) and several ADAM-12 episodes which he also wrote and/or directed. Cartwright (as Daniele Carver) also played Prince John's sadistic sister "Lady Sallyforth" in the nudie cutie/roughie THE RIBALD TALES OF ROBIN HOOD (69) where she had nude and lesbian scenes(!). - **Jim McCoy**

RE: Kristina Soderbaum. In 1950 Veit Harlan directed his wife again in UNSTERBLICHE GELIEBTE, followed by movies like HANNA AMON (51), STERNE ÜBER COLOMBO (53), DIE GEFANGENE DES MAHARADSCHA (53), VERRAT AN DEUTSCHLAND (54); DIE BLONDE FRAU DES MAHARADSCHA (62) and others. After the death of Harlan in 1964, Söderbaum retired and worked as a photographer in Munich. Later she was seen in three more movies: KARL MAY (74), LET'S GO CRAZY (88), a stupid crime comedy trash film with Werner Pochath) and NIGHT TRAIN TO VENICE (93). - **Andreas Pieper** *And by the way, Scott Marlow ended his feature career in Fred Olen Ray's COUNTER MEASURES (98). Ann Doran was also in Columbia comedy shorts starring The Three Stooges, Charlie Chase, Andy Clyde, and others.*

ETC

Didya see Jack Black reading Psychotronic on the HIGH FIDELITY DVD? Check out deleted scene "Sonic Death Monkey" in the supplemental section. A great magazine misses its cameo in a good movie. Damn shame. Keep on keepin' it on. - **Fyfe Nelson (Venice Beach, CA)**



THE MASK

I picked up your latest issue (#34) in London's Cinema Store and also purchased #1, after many years of searching for it. I've been reading PV since #7, it's one of the few magazines I don't have to think twice about buying. It was interesting to read #1 straight after #34. Ohio music, Billy Barty, Karen Black, LITTLE LAURA AND BIG JOHN and PSYCHIC KILLER mentioned in both issues. Your writing style has certainly improved over the years, whilst maintaining its individuality. Nobody reviews films like you, it's very refreshing. I'm sure a psychoanalyst could put together a profile of your personality based on what you find interesting and worthy of mention, in each film. Spooky! - **Bambos A. Georgiou (Brighton, England)**. *Hmm. My main teacher wanted to have me sent to a shrink when I was in 6th grade because, at the time, I disrupted classes (with juvenile humor), brought copies of Mad and Famous*

Monsters to class, used too much purple paint in art class and liked to draw skeletons and gravestones. My parents didn't agree with her. If I was a school kid these days, I'd be on mood/mind control drugs. Are you any relation to Steven Georgiou (aka Yusef Islam and Cat Stevens?) I still love his album with the spitting garbage can cover.

I'm a Psychotronic fan from Spain and (maybe) I've got good news for any Buñuel fans there in the states. Recently a Spanish company has released a 7 inch from one of Buñuel's pictures. Exactly is from SIMON OF THE DESERT, whose last scene (or one of 'em) it has a 60's garage band playing. Well, that band's called Los Sinners and it was a Mexican garage band. I always thought that type of bands were wonderful and this really isn't an exception. The 7 inch has the whole song from the movie (with some weird dialog) and the studio version. Since the day I heard it, it has become a classic for me!!! Extremely cool!!! I recommend you a 10 inch from Los Sinners too, but you shouldn't lose the opportunity of buying the first record, it's wonderful. It's (from) Electro Harmonix (PO BOX 10107 Madrid, 28080 Spain). You can order it at Munster records (www.munster-records.com) too. They're one of the better record companies in Spain (like Norton but in Europe). Well, keep doing Psychotronic video as cool as it is, STAY SICK!! - **Daniel Segura (Barcelona, Spain)**

I think it may be a shock to you Mr. Weldon, for you to know that I'm only 19!!! I got a job recently and the first thing I spent my check on was PV #33. It angers me that most people my age don't appreciate the films that you and your writers discuss. I was once like them, but my father showed me some old horror, sci fi and even a serial (RADAR MEN FROM THE MOON) and it took a couple of years to sink in. The only people I can talk to about these great movies to are my dad (he's in his 50's) and some co-workers (they're in their 60's). I haven't many friends my age. They're all talking about new movies and clothes and the like. One thing I don't like about your fine mag is the articles on "geezer rock" bands from the 50's and 60's. Do an article on The Misfits, they worship old horror and sci-fi. They created the "All-Year Halloween" persona. With a record label called Plan 9 and songs called "Teenagers From Mars," "Return Of The Fly," "Night Of The Living Dead," and "This Island Earth," you can tell these guys saw endless double bills as kids. As for myself I listen to Sex Pistols, G.B.H., The Partisans, Black Flag, Agent Orange, Fear and The Dead Boys plus most old skool punk. Movies just ain't what they used to be!!! - **Ryan Keeland (Portland, OR)** *I'm glad you read PV, but not shocked. PV readers are mostly older than you, but many are near your age (and some are old enough to remember silent movies). I'm a fan of the Sex Pistols and The Dead Boys myself, but even though they have good song titles, I've never heard anything by The Misfits that sounded very good to me. You should get the first Cramps album! And couldn't a basically 80's band like The Misfits (or maybe even The Cramps) be considered geezer rock by now too?*

Larry Hardy gave me a copy of your Psychotronic #34 at the voxfest debacle. Great selection of very cool stuff! My God, my friend Peter Lewis' (Moby Grape) brother Chris is even in there (weird sentence and possessive indicator; but couldn't figure out how to fix it). Perhaps when we put out our video project we'll take out some adspace.....looks like your audience is non mainstream enough..... Keeparockin' and Sockin' - **jaMes lowe I** *was glad to hear from Electric Prunes singer and autoharp (!) player Lowe since I think his band was one of the coolest and best sounding of the late 60's. I love the two original band LPs (The Electric Prunes and Underground) and especially after watching TV appearance clips*

of them, think they should have been much more successful.

A loyal subscriber to PV since #1, I think PV is the coolest movie/pop culture fan/magazine on the face of the entire planet! Are you selling copies of the original run of PV when it was a weekly? Please continue supporting Forry Ackerman and trashing Ray Ferry! And why the heck did you move out of that other great Psychotronic city, NYC, to, of all places, Chincoteague, VA? Is Chincoteague Psychotronic friendly? Do the people there still wear white hoods and robes? - **Van Louie (S.F.)** *Van sent a schedule for San Francisco's Roxie movie theater (a great place, I've been there) and had more to say about the Ackerman vs. Ferry court case. I was proud to be one of many writers who had the opportunity to get up and speak about how the real Famous Monsters editor affected their lives, careers... while the now 85 year old FJA sat on stage at the July Fanex convention in Baltimore. I am planning to offer some of those early 80's NYC Xeroxed weekly Psychotronic TV guides soon. Why move? It was just the all around right time for a change. Virginia earned it's reputation by being the original center of the slave trade, the capitol of The Confederacy and practicing "Jim Crow" laws until forced to give them up. Chincoteague Island, by the way, sided with The North during The Civil War (a purely economic decision to keep selling seafood to Yankees). No more hoods around here that I know of though. I could ask you if San Franciscans still abuse, threaten and kill Chinese (or Mexicans), or claim the land and property of interred Japanese. I bet S. F. (despite its reputation of tolerance) had its own local Klan chapter at one time and the majority of the WASP population there loved minstrel shows, BIRTH OF A NATION and GONE WITH THE WIND just like everywhere else U.S.A.*



THE CRIMSON GHOST

The Paul Naschy autobiography is amazing. I met him once (in '93) and he's a sweet old guy, but he seems so bitter about life. He fought the Spanish (state controlled) film industry... and lost. The bastards! - **John P. Lichota (Sheffield, England)**

You're the only journal I know of to review books such as The Evil Dead Companion by Bill Warren. If you don't review it, and no buyer has posted reviews at amazon.com, the consumer is screwed. And thanks for reviewing books such as Fleshpot. Try

finding a detailed, dispassionate review of THAT book somewhere. Not only do you review books and videos I would want to buy, but your dedication to what you do is evident. Rarely do I see the degree of detail I want, and that you routinely provide, in your write-ups of books and videos. You remain a priceless resource I enjoy consulting. I always look forward to your next issue. Keep up the good work. We need you. - **Craig Cardimon** *We now have copies of The Evil Dead Companion for sale. Did anybody else out there go see Sam Raimi's excellent recent movie THE GIFT?!*

I've been enjoying Psychotronic since issue #17 and use both movie guides religiously. Issues were easier to find until my wife and I moved from the Ann Arbor area (we listened to Frank Uhle's radio show from The U. Of Michigan station and were just a couple of miles from the trailer park where Iggy pop grew up!). I've decided to cave in and subscribe. - **Andy Hahn (Sterling Hts., MI)**

Just a long overdue note to say how very much I enjoy Art Black's columns on Asian films/videos, etc. I have a fondness for that genre and one of his columns has 100 times more good info on the subject than I've seen anywhere else (Not that there's a lot to compare it to). - **Patrick Shields**

PV

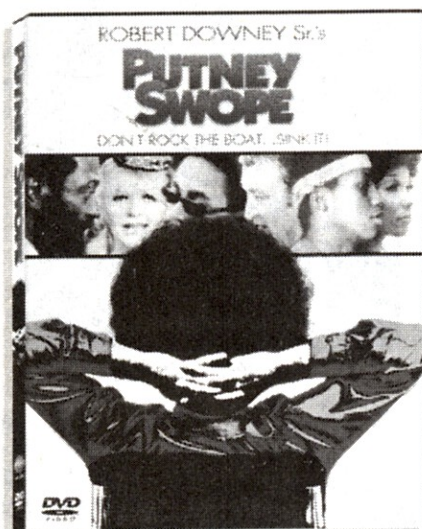


ANCHOR BAY now has these on VHS or DVD: CIRCUS OF HORRORS (60), starring Anton Diffring, Val Guest's THE DAY THE EARTH CAUGHT FIRE (61), THEATRE OF DEATH (67) aka BLOOD FIEND with Christopher Lee, SCARS OF DRACULA and HORROR OF FRANKENSTEIN (both 70), BLOOD FROM THE MUMMY'S TOMB (71), UN FLIC (72) with Alain Delon and Catherine Deneuve, THE WICKER MAN (theatrical or extended versions) (73), THE STEPFORD WIVES (silver Anniversary edition), THE BEST OF BENNY HILL (74), Richard Rush's THE STUNT MAN with Peter O'Toole and HALLOWEEN (extended edition) (both 78), MANIAC (80), MEMOIRS OF A SURVIVOR (81), TIME RIDERS starring Fred Ward, THE BEASTMASTER, THE SWORD AND THE SORCERER, and DIVA (all 82), BAD BOYS (83) starring Sean Penn, THE DAY AFTER and MOUNTAINTOP MOTEL MASSACRE (all 83), HOUSE (85), MANHUNTER, VAMP, WANTED DEAD OR ALIVE, LINK, SPACECAMP and DEATH AND DISHONOR (all 86), HIDING OUT, Bob Clark's FROM THE HIP, HELL COMES TO FROGTOWN, FLOWERS IN THE ATTIC, HOUSE 2, and ELVIRA MISTRESS OF THE DARK (all 87), PIN, HALLOWEEN 4, HELLBOUND: HELLRAISER 2, (all 88), HEATHERS and THE VINEYARD starring James Hong (both 89), and the Danish NIGHTWATCH (94). Also from Denmark are the early Paul Verhoeven movies (several with Rutger Hauer), BUSINESS IS BUSINESS (71), TURKISH DELIGHT (73) KATIE TIPPEL (75), SOLDIER OF ORANGE (77), and THE 4TH MAN (83). MIO IN THE LAND OF FARAWAY (87) with Christopher Lee and music by half of Abba, and the classic PELE THE CONQUEROR (88) are from Sweden. MEPHISTO (81) and COLONEL REDL (84) are by the Hungarian Istvan Szabo. FATA MORGANA (78) and LITTLE DIETER NEEDS TO FLY (97) are by Werner Herzog. TEXAS, ADIOS (66), COMPANEROS (70), and KEOMA (76) all star Franco Nero.

Alex Cox titles are STRAIGHT TO HELL (87), DEATH AND THE COMPASS (96) and THREE BUSINESSMEN (99). Fulci's THE BLACK CAT and THE HOUSE BY THE CEMETERY (both 81), and his MANHATTAN BABY aka EYE OF THE EVIL DEAD (82) are available in restored more complete versions than before. Lamberto Bava's MACABRE aka FROZEN TERROR (80) and A BLADE IN THE DARK (83) are available as well as a DEMONS and DEMONS 2 double bill. Argento titles include CAT O' NINE TALES (70), SUSPIRIA (77), OPERA (87), and double bills of

DEEP RED with TENEBRE and INFERNO with PHENOMENA. Most of these are widescreen and with extras. The covers of several have quotes from the first Psychotronic book that have come back to haunt me. Did I really write something good about an Albert Pyun movie?!

COLUMBIA/TRI STAR offers William Castle's 13 GHOSTS (60) just in time for the remake, MONTY PYTHON AND THE HOLY GRAIL (74), a double disc with many extras, DePalma's OBSESSION (76), Terry Gilliam's JABBERWOCKY and THE GREATEST starring Muhammad Ali (both 77), WHEN A STRANGER CALLS (79), CHEECH AND CHONG'S NICE DREAMS (81), Fassbinder's QUERELLE (82), THE LAST DRAGON and THE BRIDE (both 85), THE BLOB (88), 976-EVIL (89), THE RETURN OF THE SWAMP THING (89), and SLEEPWALKERS (92).



CRITERION has new releases of HAXAN (22) with director Benjamin Christensen's intro to the '41 re-release and the William Burroughs narrated '68 version. Hitchcock's THE LADY VANISHES (38), SPELLBOUND (40), REBECCA (45) and NOTORIOUS (46) all with extras. Antonioni's L'AVVENTURA (62), THE RULING CLASS (72), and Bunuel's DIARY OF A CHAMBERMAID (64), and THAT OBSCURE OBJECT OF DESIRE (77).

E.I. is releasing DVD versions of titles from the library of Sam Sherman's I.I., including Al Adamson's SATAN'S SADISTS (69), NAUGHTY STEWARDESSES (73), BLAZING STEWARDESSES (75), CINDERELLA 2000 (77), and THE POSSESSION OF NURSE SHERRI (78), Joe Sarno's INGA (68), THE SEDUCTION OF INGA

(71), SWEDISH WILDCATS (72), and FEMALE ANIMAL (70).

FIRST RUN has released Michael Apted's documentary 42 UP (99) which looks at the lives of most of the same British people that were first interviewed for Granada TV in SEVEN UP (64), then every seven years afterwards. Watch this brilliant feature as a sharp contrast to the relentless "reality" now on our TV screens.

IMAGE: THE FLESH AND THE FIENDS aka THE FIENDISH GHOULS or MANIA (59) DVD with the British versions and the Euro version including nudity and BLOOD ORGY OF THE SHE DEVILS (73) with commentary by Ted Mikels.

KINO: DR. JEKYLL AND MR. HYDE (20) starring John Barrymore comes with a Stan Laurel spoof short and part of the Sheldon Lewis version, THE PENALTY (20) starring Lon Chaney comes with surviving footage from THE MIRACLE MAN (14) and a one reel western, DR. MABUSE THE GAMBLER (22) comes with the doc. FRITZ LANG, CIRCLE OF DESTINY, and THE GAUCHO (28) starring Douglas Fairbanks Jr. comes with his drug comedy short MYSTERY OF THE LEAPING FISH (16). Also: F. W. Murnau's THE LAST LAUGH (24) and FAUST (26), Ulmer's CARNEGIE HALL (47), and LAST OF THE BLUE DEVILS (74) with Joe Turner and Count Basie all are also on DVD with extras.

MGM has a 25th Anniversary Special Edition of Brian DePalma's CARRIE (76), plus his DRESSED TO KILL (80), and BLOW OUT (91), all with extras, special editions of THE TERMINATOR (84), THE PRINCESS BRIDE (87), and SILENCE OF THE LAMBS (91), and a ROBOCOP box set. They also now sell these on DVD in Widescreen for \$19.95: Peter Brook's incredible musical MARAT SADE (66), Truffaut's THE WILD CHILD (70), THE NINE LIVES OF FRITZ THE CAT (74), Ivan Passer's CUTTERIS WAY (81), Coppola's THE COTTON CLUB (84), Robert Townsend's HOLLYWOOD SHUFFLE (87), BILL AND TED'S EXCELLENT ADVENTURE (89) and BOGUS JOURNEY (91), and THEREMIN (93). And all these are on DVD for \$14.95: KING SOLOMON'S MINES (37) with Paul Robeson, DONOVAN'S BRAIN (53) with Nancy Reagan (!), THE MONSTER THAT CHALLENGED THE WORLD (57), THE DEFIANT ONES and IT! THE TERROR FROM BEYOND SPACE (both 58), THE FALL OF THE HOUSE OF USHER (60), THE PIT AND THE PENDULUM (61), REPTILICUS (62), IT'S A MAD... WORLD

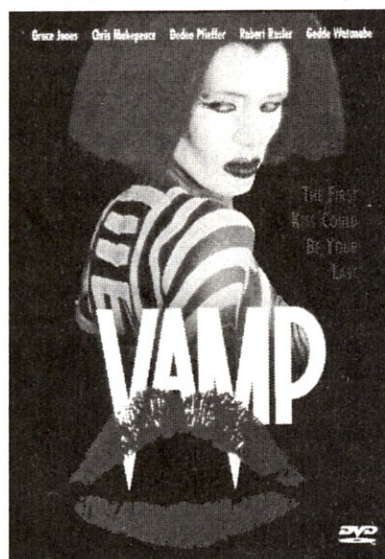
(including an hour long doc.), X- THE MAN WITH THE X-RAY EYES, TWICE TOLD TALES and BEACH BLANKET BINGO (all 63), VILLAGE OF THE GIANTS, DR. GOLDFOOT AND THE BIKINI MACHINE and PLANET OF VAMPIRES (all 65), CLAMBAKE starring Elvis and MARS NEEDS WOMEN (both 67), A MAN CALLED HORSE, THE DUNWICH HORROR and COUNT YORGA, VAMPIRE (all 70), ACROSS 110TH STREET and THE THING WITH TWO HEADS (both 72), THEATER OF BLOOD, HELL UP IN HARLEM, and FIVE ON THE BLACK HAND SIDE (all 73), CORNBREAD, EARL AND ME (74), BUCKTOWN (75), AUDREY ROSE and ISLAND OF DR. MOREAU (both 77), SCANNERS and THE HOWLING (both 80), THE BEAST WITHIN (82), Alan Rudolph's CHOOSE ME and Woody Allen's ZELIG (both 83), AMERICAN NINJA (85), TEXAS CHAINSAW MASSACRE 2, INVADERS FROM MARS, BREEDERS, and HAUNTED HONEYMOON (all 86), Dennis Hopper's COLORS and KILLER KLOWNS FROM OUTER SPACE (both 88), FIRST POWER (90), CANDYMAN 2 (95), and STIGMATA (99). Some of these come with extras and some are also on VHS for \$9.98 or \$6.94.

On DVD for \$14.95: I BURY THE LIVING (57), THE ANGRY RED PLANET (60), WAR GODS OF THE DEEP (65), AT THE EARTH'S CORE (76), EMPIRE OF THE ANTS and THE PEOPLE THAT TIME FORGOT (both 77), THE DOGS OF WAR and AN EYE FOR AN EYE (both 81), STRANGE INVADERS and LONE WOLF McQUADE (both 83), INVASION U.S.A. and MORONS FROM OUTER SPACE (both 85), LORD OF THE FLIES (90), and GANG RELATED (97). 18 James Bond movies and these AIP movies are all now \$9.98 on VHS: A BUCKET OF BLOOD and THE BRAIN THAT WOULDN'T DIE (both 59), THE AMAZING TRANSPARENT MAN (60), KONGA (61), THE HAUNTED PALACE (63), DIE, MONSTER DIE (65), JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER (66), SCREAM AND SCREAM AGAIN (69), THE VAMPIRE LOVERS and CRY OF THE BANSHEE (both 70), THE RETURN OF COUNT YORGA and THE ABOMINABLE DR. PHIBES (both 71), FROGS, DR. PHIBES RISES AGAIN, and SLAUGHTER (all 72), SLAUGHTER'S BIG RIP OFF (73), MONKEY HUSTLE (76) with Rudy Ray Moore, THE INCREDIBLE MELTING MAN (77), THE FOG and PHANTASM (both 79), SPECIES (85), and CHILD'S PLAY and PUMPKINHEAD (both 88). And MGM is unloading these, for a more reasonable \$6.94: Jeff Lieberman's SQUIRM (76), Larry Cohen's FULL MOON HIGH (80), DEAD OF WINTER (87), and PHANTASM IV and MONKEY SHINES (both 88).

MPI: BEST OF MUSIC SCENE Vol. 2 and HULLABALOO Vols 5-8 are now on DVD (The VHS versions of both have been reviewed in these pgs.). 14 volumes (5 episodes each) of THE

RIFLEMAN series (58-63) starring Chuck Connors and Johnny Crawford are available. Guest stars include Dennis Hopper, Warren Oates, Jack Elam, Vic Morrow, Leo Gordon, and Royal Dano, and Sam Peckinpah was a frequent director. 4 episodes of THE ADVENTURES OF SHERLOCK HOLMES (84) star Jeremy Brett.

MVD (Music Video Dist) has a new Eclectic line of features on DVD including THE CALVARY CHARGE aka THE LAST OUTPOST (51) with Ronald Reagan, BLACK JESUS (68) starring Woody Strode, FUTZ! (69), Bob Clark's BLACK CHRISTMAS (75), TUNNELVISION (76) featuring Ernie Anderson, some 50s DRAGNET episodes and some Japanese "pink" films. They also have Amos Poels NYC underground films DANCING BAREFOOT (aka BLANK GENERATION) (76), THE FOREIGNER (78) with The Cramps as "punk thugs" (!), and UNMADE BEDS (80). All three feature Debbie Harry.



NEW CONCORDE has new DVDs of ROCK N ROLL HIGH SCHOOL (79), with commentary by Allan Arkush, HUMANOIDS FROM THE DEEP (80), BARBARIAN QUEEN (85), THE TERROR WITHIN and THE NEST (both 88), and THE UNBORN (91).

NEW LINE has all the NIGHTMARE ON ELM ST. movies on VHS now for \$9.94 and double bills of PINK FLAMINGOS and FEMALE TROUBLE and PECKER and HAIRSPRAY. Yes, Divine and Freddie Krueger are now brought to you by AOL Time Warner! (now busy laying off workers).

PARAMOUNT has DVDs of STAR TREK: THE MOTION PICTURE (79), a double disc director's edition with two hours of documentaries and extras, MOMMIE DEAREST (81), PET CEMETERY (89), TALES FROM THE DARKSIDE: THE MOVIE (90), and FRIDAY THE 13TH #5 + 6.

PIONEER: DVDs of TEXAS CHAINSAW MASSACRE (74), special edition, GOTHIC and RAW-

HEAD REX (both 86), GHOULIES 2 (87), LAIR OF THE WHITE WORM (88), the restored AKIRA (88), PARENTS (89), SHADOW ZONE (90), BRIDE OF RE-ANIMATOR (90), special edition, HAUNTED (95), and both WAYNE'S WORLD movies.

RHINO has QUADROPHENIA (79) on DVD with extras, and the PINK LADY AND JEFF show! And for \$9.95 on DVD: MONSTER FROM THE OCEAN FLOOR (54), DESTINATION NIGHTMARE and JACK THE RIPPER (both 58 from TV) with Karloff, TERROR IN THE HAUNTED HOUSE (58), THE SLIME PEOPLE (62), THE CRAWLING HAND (63), SINGLE ROOM FURNISHED (68) starring Jayne Mansfield in her last role, Robert Downey's PUTNEY SWOPE (69), THE SPECIALIST (75) with Adam West, LAS VEGAS LADY (76) starring Stella Stevens, FLESHBURN (83), and GATOR KING with Antonio Fargas.

20th CENTURY made a big deal about their special edition of CLEOPATRA (63), and the PLANET OF THE APES box set, but you might prefer BATMAN THE MOVIE (66) 35th Anniversary Edition, TORA! TORA! TORA! (70), THE FRENCH CONNECTION (71) 30th Anniversary edition, BIG TROUBLE IN LITTLE CHINA (86) with an entire disc of extras, POINT BREAK (91), UNLAWFUL ENTRY (92) or CHAIN REACTION (96). These are \$19.95 (DVD) or \$9.98 (VHS): THE FLY (58), RETURN OF THE FLY (59), LEGEND OF HELL HOUSE (73), PHANTOM OF THE PARADISE and YOUNG FRANKENSTEIN (both 74), ROCKY HORROR... (75), THE OMEN (76) and 3 sequels, THE FURY (78), THE AWAKENING (80), BACHELOR PARTY (84), THE FLY and COMMANDO (both 86), PREDATOR (87), DIE HARD (88), THE FLY 2 (89), FRANKENSTEIN UNBOUND (90), BUFFY THE VAMPIRE SLAYER (92), GHOST IN THE MACHINE (93), TRUE LIES (94), and INDEPENDENCE DAY (96).

UNIVERSAL has new releases of CAPE FEAR (62 and 91 versions together), PLAY MISTY FOR ME (71) 30th Anniversary edition and AMERICAN WEREWOLF IN LONDON 20th Anniversary edition, and HALLOWEEN 2 (both 81), BLOOD SIMPLE (84), and DVD double bills of all the usual Universal Drac/Frank/Wolfman movies.

WARNER has a CITIZEN KANE (60th Anniversary edition) including THE BATTLE OVER CITIZEN KANE and many extras, a 2001: A SPACE ODYSSEY (68) box, a 30th anniversary edition of WILLY WONKA AND THE CHOCOLATE FACTORY (71), SUPERMAN (78), and THE GOONIES (85). And these are \$14.95 on VHS: DIAL M FOR MURDER (54), WHAT EVER HAPPENED TO BABY JANE? (62), WAIT UNTIL DARK (67), THE THING (82), DEAD CALM (89), THE CRUSH (93), INTERVIEW WITH A VAMPIRE (94), DEVILS ADVOCATE (97), and THE

HAUNTING and HOUSE ON HAUNTED HILL (both 99).

ARTISAN has a 10th anniversary edition of RESERVOIR DOGS and a special limited edition of Paul Verhoeven's TOTAL RECALL (90), both with extras. RE-ANIMATOR (85) with many extras and THE HOWLING 3 (87) are from Elete. Jesse Franco's EXORCISM is from SYNAPSE. CITY OF THE LIVING DEAD aka HORROR HOTEL (60) is from VCI. And WINGATE should be thanked for making Leslie Steven's legendary INCUBUS (65) starring William Shatner speaking Esperanto, available.

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

CINEFEAR Update List includes rarities like LADRONE DE CADAVERES, BLOOD FREAK, HONKY and Polanski's sadly out of print THE TENANT. The main catalog is \$3 to Keith J. Crocker, Box 1742, Baldwin, NY 11510.

EYE TV INTRAVENOUS VIDEO has a digest catalog that offers various rare movies, but what makes it special and essential (to me) are the many documentaries and unique comps. You can find tapes on Bunuel, Corman, Meyer, Welles, Lynch and Peckinpah and Captain Beefheart, Sun Ra, The Dead Boys, The Byrds, Nick Drake, The Soft Machine, Tiny Tim, Nico, Leonard Cohen, Funkadelic, Miles Davis, Johnny Cash and The Butthole Surfers. You will NOT find many of these anywhere else, so contact Tony Pradlick at (914) 946-6450 or rcknrex@aol.com. THE FANG is at (212) 594-4725. Ask for his catalog of rarities.

GRAPEVINE VIDEO has an amazing 56 pg. catalog of silents and early talkies. Some sections cover Louise Brooks, Barrymore, Chaney, Fairbanks, Edison, Griffith, Lang, Melies, westerns, serials, animation and comedy shorts. Call (602) 973-3661 or write to Box 46161, Phoenix, AZ 85063.

KRAUSE PUBLICATIONS Spring 2001 catalog is the place to find books about hobbies and collecting. Themes include antiques, cars, firearms, crafts, stamps and sewing but they have comic, music and movie related guides too. Call (800) 258-0929.

LAST GASP has several annual catalogs and monthly newsletters covering books and comics (many are imports) of all types (especially sex, drugs, rock n roll and movies) plus magazines (including PV). Call (800) 366-5121.

LSVideo has a digest catalog of rare silent and early sound features and shorts. Some sections are on Chaney, Veidt, Lang, Boris and Bela and where else would you find the comedies of Lupino Lane? gus@lsvideo.com

MOVIES UNLIMITED 2001 catalog (\$9.95) is a massive 800+ pgs. of virtually every VHS tape and DVD currently in print in America. Check out the special sections on Pam Grier, Michelle Yeoh, biker, Ray Dennis Steckler, Ken Russell, Bunuel, and Alan Smithee movies. They also have a separate X catalog. Call 1 (800) 4-MOVIES.

NOSTALGIA FAMILY VIDEO has a digest catalog of rare TV programs and some features. They have westerns, detective shows, sitcoms, pilots, cartoons and episodes of HOLLYWOOD PALACE and JACK BENNY. Call (800) 784-3362.

SINISTER 2001/2 Catalog is 100 pgs. of sci fi, horror, and westerns from silents to the 70's. Some other impressive sections are juvenile schlock, exploitation, spy, fantasy, jungle, mystery, sword and sandal and serials. Call (541) 773-6860 to order many of the older titles reviewed in PV.

SOMETHING WEIRD Catalog Supplement #14 offers Ed Cahn's TWO DOLLAR BETTER (51), the films of William Greffe including STING OF DEATH (66), nearly everything by Doris Wishman, Harry Essex's THE CREAMATORS (72) and many other rarities (some also now on DVD). Call (206) 361-3759 or see ad.

BRUCE TINKEL (#7) offers U.S. and foreign horror and sci fi videos, including some great early Bela and Boris rarities. Check out angelfire.com/nj2/horrorshop or write to Box 65, Edison, NJ 08818.

TROPIC TWILIGHT 2001 catalog is jammed with rarities of all types, listed under gore/splatter/violence, horror/sci fi, exploitation, sword and sandal, spies, westerns, crime, adventure, and XXX. Box 3203, 575 Cook St. #A, Honolulu, HI 96813 and see their ad. VIDEO SEARCH OF MIAMI has a massive website (VSOM.com) with what must be the largest collection of rare Euro tapes (horrors, exploitation, sex...) on Earth. Call (888) 279-0773 for orders or update print catalogs.

MUSIC:

COLLECTABLES RECORDS 2000/1 Catalog has CD reissues, box sets and comps (some at budget prices). Many CDs contain two out of print LPs like the first two Blues Magoos, both Essex Lps, two by Orion, or how about two by Jerry Murad's Harmonicats!? Some sections are Big band, blues, disco, doo wop, jazz, pop and rock. Call (800) 446-8426 for the free (over 300 pgs., many in color) catalog.

COLLECTORS CHOICE MUSIC (July) offers the usual great selection of CD reissues, comps and box sets (from around the world) including The Yardbirds (on the cover), Tim Buckley, Dion, The Dave Clark Five, Bing Crosby and Ed "Kookie" Byrnes. (800) 923-1122. CRYPT RECORDS has an, as usual, amazing array of great music in their latest catalog. The main new releases are CDs by Cleveland's own The Pagans (also on the cover) including unissued demos and live material. And don't forget the Back From The Grave series (as influential as Nuggets). Call (908) 996-5061 or CryptRec@concentric.net

SOUND AND VISION update features rare rock and roll audio and video tape comps. Video subjects include Bowie, Donovan, The Incredible String Band, Gram Parsons, The Pretty Things, and The Velvets and there are garage rock comps too. The main catalog is \$3 from Keith Crocker. See Cinefear (above)

SUNDAZED TIMES (#10) is a digest of excellent CD re-issues (with bonus tracks) and comps by people like Paul Revere And The Raiders, Mitch Ryder And The Detroit Wheels, The Trashmen, The Box Tops, The Meters, Lee Dorsey, The Byrds, Buck Owens, Nancy Sinatra, The Kingsmen and many more famous, lesser known and rediscovered 60's acts. (888) 295-8079.

VIDEO BEAT 2001 catalog has nearly 500 features, shorts and comps, almost all dealing with 50's/60's rock and roll or juvenile delinquents. Many are not available elsewhere. videobeat1@aol.com or (415) 397-2425.

Meanwhile, check out the new batch of 70's Cleveland band comps! Mirrors (on Overground - UK), Electric Eels (on Scat), Pagans (on Crypt), and Rocket From The Tombs (on Hearthan). These are the first ever complete releases for Mirrors (which I played drums for) and Rocket (which featured future and past members of The Dead Boys, Pere Ubu and Mirrors). During the 70's much of my world centered around and was inspired by the shaky and unprofitable local NE Ohio "underground" (later "punk") band scene. I went from playing to watching other local bands that did original material, and by the end of the decade was working at a store (The Drome) that sponsored shows and released 45s. One unique (semi) local band at the time was Devo. Their song "It's A Beautiful World2 was used earlier this year for a Target TV ad. I doubt if the devastating video for the non-charting single received much exposure on the then new MTV. I first saw it at the NYC apartment of Fangoria editor Bob Martin 20 (!) years ago. The recent TV ad is just one of countless examples of how advertising has sunk to new levels of anything for a buck brain fuck manipulation. Which reminds me of what I read a few years ago about Pat MacDonald (no relation to Micky D) whose #19 hit "The Future's So Bright, I Gotta Wear Shades" was recorded with his wife (as Timbuk 3). It seems like the Austin based one hit wonder has repeatedly refused to allow his clever catchy ironic song to be used for advertising of any kind. It's one thing for Springsteen or Neil Young to refuse to license their songs, but MacDonald could use the money. Does he deserve recognition and praise for his rare refusal to "sell out2 or is he one of the biggest fools in show biz!?"

PV



30s POLITICS

THE PRESIDENT VANISHES (34) D William Wellman, S Carey Wilson, Cedric Worth, P Walter Wanger

(STRANGE CONSPIRACY) As war breaks out in Europe, a top lobbyist (Sidney Blackmer), an arms dealer, a banker, a publisher, an oil man, and a judge plot to force American involvement. His sharp tongued Washington wife hostess (Rosalind Russell, excellent in her first role) tells them off and the scene dissolves into a clip of vultures. In order to avoid or delay war, President Stanley (Arthur Byron) fakes his own kidnapping. His secretary of war (Edward Arnold) is put in charge of investigating what happened. Meanwhile suspect Lincoln Lee (Edward Ellis) and his saluting Brown Shirt followers smash windows and beat anti-war protesters. A simple grocery delivery man (Andy Devine) has a pivotal role and secret service man Chick (Paul Kelly) loves White House secretary Alma (Peggy Conklin) who is being blackmailed. With Osgood (father of Anthony) Perkins as the President's secretary, Janet Beecher as his first lady, J. Carol Naish as an anti-war speaker, and Charley Grapewin. The Paramount release was based on a novel by Rex Stout, creator of Nero Wolf. The excellent montage FX are by avant garde Russian director Slavko Vorkapich. Independent producer Wanger had backed GABRIEL OVER THE WHITE HOUSE (PV #19), and years later - INVASION OF THE BODY SNATCHERS! The rare print has sound and jump problems.

NATION AFLAME (Silvermine, 37) D Victor Halperin, S Oliver Drake, Rex Hale, P Edward Halperin

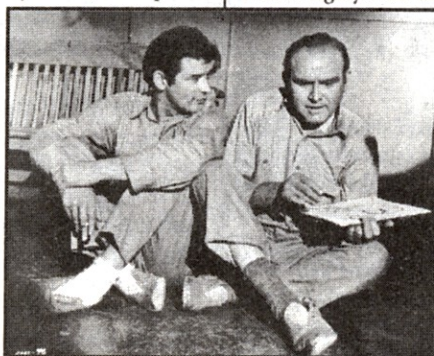
Adams (Harry Holman), a jovial fat ex mayor who quotes P. T. Barnum, is run out of town for conning locals. Frank Sandino aka Sands (Noel Madison) convinces him to form The Avenging Angels, a secret society of night riders who boycott "foreign vultures." Eager members pay \$25 each for their initiation and black robes and hoods. The leaders also make big money on the side by renting members as strike breakers. Soon a woman's auxiliary and a youth division are formed. Adams becomes Governor, taking orders from the womanizing power mad speech making "Archangel" Sandino. Mona (Lila Lee), a young members disapproving wife, is forced to join. The ex DA boyfriend (Douglas Walton) of Adams daughter Winnie (Norma Trelvar from THE UNHOLY THREE) investigates when a crusading newspaper editor is whipped to death. There's also a "love nest orgy" sex scandal and an assassination. Several other movies about the (thinly disguised) KKK completely ignored blacks, but this one goes a step further by blaming American hate groups - on a foreigner! The credits proudly proclaim that it was based on a story by Thomas Dixon, "author of BIRTH OF

A NATION" - ! With Lee Phelps, Snub Pollard, and C. Montague Shaw. Madison (aka Noel Mason) was in COCAINE FIENDS and also directed. He was the half brother of James Mason. This is the best movie by The Halperins (WHITE ZOMBIE) I've seen. Writer Drake ended his career directing the rape western RIDE A WILD STUD (69) in Vegas. The print of this Treasure Pictures release has some jumps.

SAM FULLER

VERBOTEN! (Shocking, 58) P/D/S Samuel Fuller

Many made cliché good/bad guy WWII action movies, but Battle of The Bulge vet Fuller chose to tackle the complex themes of post war chaos and guilt and Hitler's legacy. Near the end of the war, wounded American Sgt. David Brent (James Best - PV #17), is hidden away and nursed by Helga (Susan Cummings). After the mass surrender of German soldiers, starving people live in ruins, women are beaten and have their heads shaved for collaborating, and Nazi youth groups kill occupying soldiers. David is discharged but takes a new government job so he can stay and marry Helga. Nazi Bruno (Tom Pittman) secretly leads the young guerrilla forces and easily turns David (who is beaten by food rioters) against his new wife. She eventually takes her dedicated teenage "werewolf" brother to see concentration camp footage. Actual footage of the Nuremberg trials and German soldiers in camps is also used. The classical music heard includes "Ride Of The Valkyries" (better known from BIRTH OF A NATION and APOCALYPSE NOW). With Paul Dubov and Joseph Turkel. This was made for the disintegrating RKO and released by Columbia. It didn't play in W. Germany until '74.



SHOCK CORRIDOR

SHOCK CORRIDOR (Home Vision, 63) P/D/S Sam Fuller

Johnny Barrett (Peter Breck, who narrates) is a writer who wants a Pulitzer Prize, so has himself committed to a mental hospital to expose a murderer. His stripper/singer girlfriend Cathy (Constance Towers) poses as his sister and accuses him of "attempted incest." He later imagines her as a tiny phantom talking to him and meets a traumatized cross section of Americans. There's a brilliant nuclear scientist (Gene Evans) reduced to childish babbling, a black man (Hari Rhodes) who thinks he's a KKK member, a Korean war vet (James Best) who thinks he's Confederate Jeb Stuart and a whole ward of "nymphomaniacs" (including Marie Devereux and Rachel Roman). Johnny's brain is fried with electroshock treatments (still a common practice) and when he screams it's as devastating as the climax of INVASION OF THE BODY SNATCHERS. If Fuller saw America as a madhouse nearly 40 years ago, I wonder what

he'd think about it today!? Cinematographer Stanley Cortez, and art director Eugene Lourie deserve credit for the famous lightning storm in the hallway sequence. Color footage from Fuller's unfinished *TIGERO* and a Japanese flashback from *HOUSE OF BAMBOO* (55) are effectively used. Also with Philip Ahn as a shrink, Larry Tucker as an opera singing patient, Paul Dubov, and Wally Campo. This was followed by *THE NAKED KISS* (64), also with Towers, and also from Allied Artists. The controversial downbeat ahead of their time features helped end Fuller's career for many years. The restored video is letterboxed.

TIGERO (A FILM THAT NEVER WAS) (VSOM, 93) P/D/S/edit Mika Kaurismaki

Jim Jarmusch (who narrates and wears a Ramones T-shirt) towers over Sam Fuller as they journey to the remote Brazilian location of the older director's unfinished *TIGERO*. The 20th Century project (Darryl Zanuck's idea) was to star John Wayne. The local Karaja Indians, changed by years of hostile government intervention and having electricity (and TV) watch the (Cinemascope color) location footage that Fuller had shot of them 40 years earlier. The chief and other older ones remember and young ones marvel at dances and ceremonies that had been abandoned. One woman had become famous for having her picture on Mil Cruzeiro bills. Fuller is always interesting to watch and hear but parts with the two directors are staged. And although this documentary wants you to think they traveled alone, there was obviously a full crew with them. Key scenes from *SHOCK CORRIDOR* are included. The print of the Finnish production has some subtitles and a running counter at the bottom.

60s MUSICALS

C'MON LETS LIVE A LITTLE (66) D David Butler, P/S June Starr, P John Hertelandy

Naive Arkansas nice guy Jesse (Bobby Vee) saves blonde Judy (Jackie DeShannon) from a car wreck, enrolls in her father's college and they sing at a rally for her pompous, two timing boyfriend (John Ireland Jr.), the campus "free speech" leader. When Paramount released this badly dubbed, cheap looking musical in '67, it was extremely unhip, but who cares now!? Vee was the best of the early 60's teen idol Bobbys and DeShannon was/is one of the all around coolest women in music. Too bad they didn't let her sing her own songs here. She sings "Baker Man" while she does the frug in a short nightie and her friends (blonde future hitmaker Kim Carnes and the late Jill "SPIDER BABY" Banner!) dance and jump around in nightgowns. She also sings the almost great production ballad "For Granted" and "Back Talk" with Vee. Bouncy blonde dancer Bee Bee (Suzie Kaye) sings the theme song, and short "red top madman" (Eddie Hodges) sings wearing a horrible red Beatles wig and invents a small flying saucer. There's also a fun country duet by BEVERLY HILLBILLY type relatives (Ethel Smith and John Crawford), and two black guys (The Pair Extraordinaire) start a song but are drowned out by dubbed in white voices. Patsy Kelly is fun as the comic but wise housekeeper and Bo Belinsky owns the baseball themed Bo-Bo's A Go Go. With Russ Conway (dean), Tiger Joe Marsh (bouncer), and Ken "Eddie Haskell" Osmond (eccentric beatnik). The last feature by a director who went back to Shirley Temple musicals and *JUST IMAGINE* (!), it was on USA back in '86.

WILD WINTER (66) D Lennie Weinrib, S David Malcolm, P Bart Patton

For some sitcom worthy reason, lying scheming guys (led by Don Edmonds who went on to direct nudies and *ILSA* movies!) at Alpine College bring in lying womanizing Malibu surfer Ronnie (Gary Clarke from *HOW TO MAKE A MONSTER*) so that blonde Susan (Chris Noel) will fall for him. A ski contest takes up a lot of time and five songs are performed. Jackie And Gayle, sexy in see thru midriff swim suits harmonize "Snowball" on the beach, the always good Beau

Brummels do "Just Wait And See," and Dick and Dee Dee do "Heartbeats" featuring his unreal falsetto. More forgettable numbers are by Jay And The Americans and The Astronauts (why did this instrumental band always have to sing in movies!?). Steve Franken (Chatsworth on *DOBBIE GILLIS*) co-stars as Susan's ski captain boyfriend. With Jim Wellman as the Dean, Dick Miller and James Frawley as comic gangsters, red haired Linda Rogers (from AIP beach movies), Suzie Kaye, Vicki Albright, and a man in a suit bear. Weinrib also made *BEACH BALL* (also with Noel) and *OUT OF SIGHT*. This has been on AMC.

SILENTS

OLD SAN FRANCISCO (27) D Alan Crosland, S Anthony Coldeway, P Darryl F. Zanuck

This Warner release (silent with titles) was a big hit in its day. After a detailed prologue about the history of San Francisco, it settles into being a big budget drama that plays like a serial. Senor Vasquez (Josef Swickard, later in *THE LOST CITY*) is about to lose his ancestral estate to corrupt businessmen and his granddaughter Dolores (Dolores Costello) falls for the nice Irish nephew (Chas. E. Mack) of one of them (Anders Randolph). The main character though is Chris Buckwell (Warner Oland), the devious, lying, cheating, cowardly "Czar of the Tenderloin." A "Mongol" who passes for white while cheating his own people in Chinatown, he pretends to be a Christian before trying to rape Dolores and seems like Dracula as he cowers behind his cape when faced with Christian symbols. A title says "In the awful light of an outraged wrathful Christian God, the heathen soul of the mongrel stood revealed!" His tiny dwarf brother Chang Loo (Angelo Rossitto!) laughs and taunts him while kept locked in a cage in a secret shrine to heathen gods. Chinatown community leader Lu Fong (Sojin) deals in opium and white slavery. Buckwell's young mistress/spy (young Anna Mae Wong (who looks great in close ups) helps prepare captive white women for auction as a leering Chinaman (E. L. Park) watches. When she's about to kill the tied up hero, Dolores prays, causing the S. F. earthquake! (The excellent tinted footage was later recycled in other features.) The godless Asians in the "hell" that is Chinatown are destroyed while "Onward Christian Soldiers" is heard!! Also with secret underground caverns, ghosts, a whore house party, and black servants. The full original score includes the familiar "Chattering Chinamen" theme, used in countless films. The brains behind all this was Zanuck, still in his 20's, who also wrote the story. Zanuck and Crosland were behind *THE JAZZ SINGER* (also with Oland) the same year. The excellent cinematography is by Hal Mohr (*GREEN PASTURES*) who had started with Hal Roach. The Swedish Oland (who died an alcoholic), the Japanese Sojin (who died in a U.S. internment camp), and the Korean Park (who was a lawyer) all also played Charlie Chan. Costello (Mrs. John Barrymore), was also in Zanuck's *NOAH'S ARK* (PV #33). Their son John Barrymore Jr. denies that he's the father of Drew. This was restored with help from The Library Of Congress (using your tax dollars), AT+T (your inflated phone bill profits) and *GONE WITH THE WIND* owner/fanatic Ted Turner (your cable bill) who aired this on TCM.

SHOW PEOPLE (MGM, 28) D/act King Vidor, S Wanda Tuchock, Agnes Christine Johnston, Lawrence Stallings

Naive star struck Southern belle Peggy (Marion Davies) arrives in Hollywood with her broke father Col. Pepper (Dell Henderson). Billy (William Haines), a nice young comic, calls them "punks" but gets her an acting job. She hates doing pie in the face, seltzer bottle slapstick but is an instant hit and soon is a stuck up star of dramas, about to marry pompous co-star Andre (Paul Ralli) who claims to be a count. This fun behind the scenes comedy has some wild slapstick sequences from the Mack Sennett troupe, flashbacks, in jokes and top guest stars. Charlie Chaplin asks for her autograph, Hearst columnist Louella



So-jin and Anna May Wong

Parsons interviews her and she's the center of attention at a studio lunch seated between Douglas Fairbanks Jr. and William S. Hart. Vidor (*THE BIG PARADE*) appears as himself directing a WWI movie and Davies as Polly encounters Davies as herself. Her comic facial expressions are the same ones later used by Lucille Ball. When she can't cry on cue, a director says "Imagine 40,000 starving Armenians!" Also with John Gilbert, Polly Moran (maid) and Albert Conti (producer). The silent 80 min. MGM release has a theme song and a music score. The print is excellent except for some badly worn spots. Vidor's next, his first talkie, was the all black *HALLELUJAH* (29). Davies was the long time mistress of millionaire publisher William Randolph Hearst (the Rupert Murdoch of his day), who created a whole company (Cosmopolitan) to produce her movies. A recent Davies cable TV doc. used *SHOW PEOPLE* scenes and criticized *CITIZEN KANE* (partially based on Hearst) to try and restore her reputation. The Pepper character, by the way, was loosely based on the early career of Gloria Swanson (the mistress of Joseph P. Kennedy at the time). Kirsten Dunst plays Davies in Peter Bogdanovich's new movie *THE CAT'S MEOW*, about a legendary (suspected) murder on Hearst's yacht.

40s

HOW DOOOO YOU DO? (45) D Ralph Murphy, S Joseph Carole, P/S Harry Sauber

Radio comedian Bert ("Mad Russian") Gordon, announcer Harry Von Zell, singers Ella Mae Morse and Cheryl Walker, and silent movie actress Clair Windsor all go to The Desert Springs resort hotel. An agent is murdered, the body disappears and the local sheriff (Charles "Ming" Middleton) won't let anyone leave. Meanwhile, an L.A. reporter (Frank Albertson), an amateur detective (Key Luke as himself, along with friend and fellow Charlie Chan son Benson Fong), and actors (Thomas Jackson, Matt McHugh, Fred Kelsey) known for playing detectives in B movies or on the radio, arrive. Gordon (no relation to director Bert I. Gordon) is referred to simply as "The Russian" and says things like "What a conincidinky!" He has Larry Fine hair, ears that wiggle and an (unbilled) black servant who quickly betrays him for "monetary consideration". Boogie woogie specialist Morse sings two fun jump and jive songs. Part of the (unlikely) humor is that her lovesick character is after Gordon. The rare PRC comedy starts with Von Zell and fellow announcer Harlow Wilson (from Fibber McGee And Molly) talking to the camera, has a radio broadcast segment and a wacky *HELLZAPOPPIN* inspired double ending. Von Zell and Gordon were both on Eddie Cantor's hit radio show. With Tom Dugan as the desk clerk.

LAW OF THE JUNGLE (Sinister, 42) D Jean Yarbrough, S George Bricker, P Lindsley Parsons

Nona (Arlene Judge from *THE MYSTERIOUS MR. WONG*) is a singer from Brooklyn tricked into working at a West African dive. After singing "Jungle Moon" (backed by an invisible orchestra), she crashes the safari of a dull paleontologist (John King, star of *ACE DRUMMOND* - 36) preoccupied with his search for the missing link. Third billed Mantan Moreland is the real star as Jefferson Jones from Harlem. He scares easily, runs in fast motion and says "I'm ashamed, honest I is!" after cheating at dice with the "ignorant African safari boys." He's ordered to bury skulls, then to pretend to like a giggling "lump of blubber" native woman. Young Arthur O'Connell is the cynical British hotel owner who collaborates with Nazi agent Grossman (Victor Kendall). There's a tomb, a cannibal pot, and a man in a suit gorilla. With C. Montague Shaw, Martin Wilkins as Bongo, and Lawrence Criner as Chief Mojobo. The Monogram release runs 61 mins. Moreland and Criner had both been in Yarbrough's *KING OF THE ZOMBIES* (41).

WHO KILLED DOC ROBBIN (Sinister, 48) D Bernard Carr, S Maurice Geraghty, Dorothy Reid, P Hal Roach Jr., Robert E. McGowan

(*CURLEY AND HIS GANG IN THE HAUNTED HOUSE*) Hal Roach (Sr.) attempted to revive his *OUR GANG* concept with *THE ADVENTURES OF CURLEY AND HIS GANG* (47) and this Cinecolor sequel. Five cute kids testify in court, relating haunted house cliché flashbacks to support their atomic scientist suspect friend. Larry Olsen is Curley, but the main kid is the freckled Speck (Dale Belding). Two kids get high from Ether fumes and characters talk about WWII, Japs and the A bomb. The two little black kids (not in the court scenes) were simply billed as "Dis And Dat" (Rene Beard and Donald King). They hide shaking under a bed, and yell "We's goin' home!" They drink all the lemonade that the smarter, braver white kids were selling until their bellies threaten to burst. The height of hilarity is when everyone thinks a chimpanzee is Dat. It all ends with Dat scared white and running away in his underwear. The year this was released by United Artists (a company co-founded by D. W. Griffith), South Carolina "States Rights" Senator Strom Thurmond ran for president. Bet he was a fan of Roach, who soon was producing *AMOS N ANDY* for TV. With a briefly seen George Zucco (the Doc), Grant Mitchell (judge), Don Castle (attorney), Virginia Grey, Little Eva in the 27 *UNCLE TOM'S CABIN* (nurse heir), and Charles (INGAGI) Gemora (gorilla). I first saw this in Copenhagen (thanks to a local Variety correspondent). Stymie Beard's look-a-like little brother Rene later sang with the 60's version of The Jayhawks ("Stranded In The Jungle"). Reid, wife of drug casualty silent movie star Wallace Reid, went on to write Francis, The Talking Mule movies.

KOREA

NORTHEAST OF SEOUL (MGM, 72) D David L. Rich, S Antonio Santean, P Paul C. Ross, Phillip Hazelton

In this bare bones *MALTESE FALCON* retread, three ex partners meet at a funeral in Seoul and proceed to double-cross each other to gain possession of a valuable legendary old sword. The always broke Flanagan (John Ireland) is arrested by a police captain (Yung Kyeon Sin) for the death of a rich South African rival. Katherine (Anita Ekberg) is Flanagan's wealthy ex and Portman (Victor Buono) is an art broker with a Korean mistress (Chi-He Choi). Ekberg was still beautiful at the time, despite being nearly as big as Buono. It's nice as a Korean travelogue with

ancient temples and countryside scenery, but it's a slow going PG rated movie. Rich was directing countless TV movies at the time, but this was made for Cannon.

A*P*E* (New World, 76) P/D/S Paul Leder, S Reuben Leder, P K. M. Yeung

The Bicentennial year of *KING KONG*, *QUEEN KONG* (PV #32) and *THE MIGHTY PEKING MAN* (PV #33), Jack H. Harris (*THE BLOB*) released this very cheap looking cash-in, filmed around Seoul with minimal bad FX (some in 3D). Reporter Tom (Rod Arrants from *DAYS OF OUR LIVES*) loves blonde movie star Marilyn (Joanna De Verona). She's in Korea to star in a movie, but screams and cries a lot when a man in a suit gorilla grabs her. Meanwhile an American colonel (Alec Nicol from *THE SCREAMING SKULL*) yells on a phone in an office. After the city has been evacuated, Marilyn stays, helping with a marionette show for the children of the Kim's (Lee Nah Hoon and Woo Yon Jong). The ape "fights" a rubber shark, smashes models and spews blood when shot. The ending is hilarious, as the rifles of South Korean soldiers and fake boulders on obvious wires are thrust at the camera. Also with brief scenes of a rape attempt and a hooker. Leder (who has a bit as director Dino) must have lied his ass off to convince the U.S. Army to let him use their military hardware, have



HOW DOOOO YOU DO?

the Seoul Symphony record a score and have locals running down streets. Even though some theaters gave away "free bananas to the first 100 patrons" many still demanded their money back. The late Leder (father of DEEP IMPACT director Mimi) made his many other features in L.A. This was recently shown (with swearing censored) on AMC.

BULGASARI (Cinefear, 85) D/S Shin Sang-Ok, Chong Gan Ja P Kim Jong-il

Ok (who was uncredited), later directed in America as Simon Sheen. In medieval times, a master blacksmith refuses to make weapons for the army, so is caged, beaten and starved. Before dying he creates a small horned Bulgasari ("an impossible fantasy animal" in our Korean dictionary) from rice and prays to the spirits. Drops of blood from his daughter Ami (Chang Sun Hui) bring the creature to life. The lovable Bulgasari grows and grows as it eats anything metal (from needles to tools, plows and weapons...). The powerful scary looking towering (man in suit) monster then joins the growing peasant army in epic battle scenes. The top general tries to have it burned, buried alive and destroyed with huge cannons (shaped like animals). He even tries an exorcist ceremony with a priestess ("Leave this world!") and many dancing women. Other characters are the heroic swordsman rebel In-dae (Ham Gi Sap), whose mother is tortured and Ami's little brother. This fun revolutionary folk legend was made in isolated North Korea by South Korean director (Ok) who had been kidnapped (!) in '78 by order of movie fanatic Kim Il Sung. The son of the late "great leader" is the only Communist dictator (so far) who inherited his position. If there was any justice in the world, a Bulgasari would eat him NOW so millions of Koreans could stop starving and be united with their southern relatives. With synth music and kung fu sound FX. The tape is in Korean with (hard to read) English subtitles. It opens with the Japanese language trailer.

ITALY

WEREWOLF IN A GIRLS DORMITORY (Sinister, 62) D "Richard Benson" (Paolo Heusch), S "Julian Berry" (Ernesto Gastaldi), P "Jack Forrest" (Guido Giambartolemei)

(LYCANTHROPUS) Characters have affairs, are blackmailed and are killed off in various ways at a remote reform school for girls. Apparently a howling werewolf is to blame. Alan Collins (Luciano Pigozzi, familiar from many Italian movies) is the Peter Lorre type crippled caretaker, one of several creepy, lecherous suspects. Carl Schell (older brother of Maxmillian) stars as the new blonde Prof. Olcott, but the superintendent Mr. Swift (Curt Lowens) is the scary but not very hairy wolfman. With Barbara Lass (a Polish girlfriend of Roman Polanski) as the student Brunhilde and "Maureen O'Connor" as Leonore. Lowens, is a German Jew who worked as an interpreter for the Brits during WWII, but was known for playing Nazis at the time. He later acted on many American TV shows. MGM picked up this Austrian backed Italian movie, added the brief "Ghoul In School" theme song, fake credits, and gimmick give a ways.

MISSION STARDUST (Rhino, 67) D/S Primo Zeglio, S Karlheinz. Vogelmann, Karlheinz Scheer, Sergio Donati, P Ernst Von Theumer

(PERRY RHODAN, SOS FROM SPACE) After a rockin theme, Maj. Perry Rhodan (Lang Jeffries) leads a four man flight to the Moon. The crew brings blonde telepathic Akrons Thora (I, A WOMAN star Essy Persson in a fashionable platinum blonde wig) and the dying Kress (John Karlson, later in BILL AND TED'S EXCELLENT ADVENTURE) to the African desert, where most of this Sp/It/W.

Ger. production takes place. Bad guy Rotkin (Pinkas Braun) has a bald black sidekick and the integrated government is led by President Mombassa. Thora uses her anti-gravity powers to float a Jeep full of black soldiers then lets them crash (presumably to their deaths) because she's busy trading insults with the hero. Fun cut rate FX include a robot in a black plastic suit with disintegration ray eyes, a phallic land rover, a spaceball, a force field, and two way TV. It was based on a series of popular novels and was released here by Times Films. The American Jeffries had been married to Rhonda Fleming.

SCREAMERS (Embassy, 79) P/D/S Sergio Martino, D/S "Miller Drake" (Joe Dante), S Sergio Donati, Cesare Frugoni

(L'ISOLA DEGLI UOMINI PESCE, SOMETHING WAITS IN THE DARK) In 1891, a captain (Cameron Mitchell) and a treasure hunter (Mel Ferrer) are killed and their shipmates are decapitated near a foggy cave (Bronson Canyon). Roger Corman had Dante film this and some other briefer scenes which were edited with the original footage. The shorter altered New World version was released in 81 with a rip off ad campaign. In Martino's fantasy adventure, Lt. De Ros (Claudio Cassinelli) and some convicts are shipwrecked on a Caribbean island.

He saves horse riding beauty Amanda (Barbara Bach) from a rape attempt. Her biologist father Dr. Marvin (Joseph Cotten) is forced by the evil Rackham (Richard Johnson from Fulci's ZOMBIE) to turn castaways into fish men in his lab. Come to think of it the plot is a lot like the LOST CITY serial! There's a diving bell descent to the "ruins of Atlantis," a voodoo ceremony with black natives led by Shakira (Beryl Cunningham), a volcano eruption, fish man attacks, and a happy ending. Martino made THE GREAT ALLIGATOR (79) with some of the same actors.

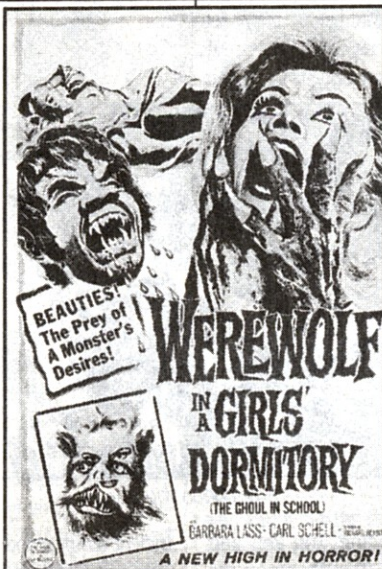
BYE BYE MONKEY (Image Ent., 77) D Marco Ferreri, S Gerard Brach, Rafael Azona

(CIAO MASCHIO) Good luck trying to figure out what this odd movie (which seems partially improvised) is about. Luigi Nocello (Marcello Mastroianni) finds the dead King Kong holding a chimp near the World Trade Center. He cares for the chimp, which is later killed by rats and works in a loft in a bad neighborhood where seven eccentric stage actors live. One of them (Gerard Depardieu) has an affair with Abigail Clayton (from SEVEN INTO SNOWY, MANIAC...) who becomes pregnant. Both have nude scenes. James Coco is killed and his ancient Rome theme wax museum is burned. Geraldine Fitzgerald sings Irish songs. Also with Mimsy Farmer (with curly blonde hair) and Clarence Muse. The French/Italian production was shot (in English) just after the overhyped DeLaurentiis KONG, at a time when NYC's reputation was bankruptcy and murders. Various southern Manhattan locations are no longer recognizable. The late Ferreri made many unique controversial features that remain unknown in America. Brach wrote many screenplays for Polanski.

RECENT

THE APOSTATE (HBO, 98) D/S William Gove, P Shimon Arama, Igor Barkagan, Don Schneider

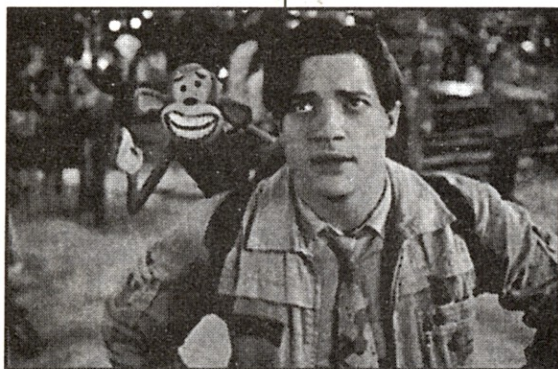
(MICHAEL ANGEL) Hard drinking Irish/Puerto Rican priest (and abstract artist) Father Michael (Richard Grieco from 21 JUMP STREET) is bitter and hopeless. Maybe it's because his smug Monsignor (Michael Cole from THE MOD SQUAD!) had raped his younger religion student brother, and had tried to rape him. Maybe it's because the brother, who became a male prostitute, has just been found butchered by serial killer artist priest Lewis (Dennis Hopper, who acts like he was in a better movie). Or maybe it's because his former girl-



friend (Kristen Minter), who he had pressured into having an abortion, has also been slaughtered (after spending the night with two men from The Hellfire Club). Father Michael teams up with his homicide cop uncle (Efrain Figueroa) to try and catch the killer AND finds time to fall for a gorgeous blonde life model art student (Bridget Ann White). Meanwhile Lewis is using human skin to assemble a personal crucified Christ - just like in RESURRECTION (PV #32). With Frank Medrano, Ivonne Coll and Perri Lister. It's depressing exploitation (filmed in San Juan), complete with false scares, nudity (male and female), blood, and a downbeat ironic ending. It debuted in millions of lucky homes on HBO, the most disturbing of all networks.

MONKEYBONE (20th, 01) D Henry Selick, S Sam Hamm, P Michael Barnathan, Mark Radcliff

This PG-13 theatrical flop, by the director of NIGHTMARE BEFORE CHRISTMAS, is the first worthwhile Brendan Fraser movie since BLAST FROM THE PAST (PV #31). Trailers made it seem like just a silly mixture of actors and weird stop motion animation creatures, but it's a pretty twisted black comedy, a bit like COOL WORLD, mixed with ideas from BEING JOHN MALKOVICH and THE NUTTY PROFESSOR. Talented nice guy cartoonist Stu (Fraser) refuses to merchandise his popular hyper rude monkey creation (the voice of John Turturro). After an accident puts him in a coma he's trapped in a theme park limbo, goes to hell, has horrifying Kafka inspired b/w nightmares, switches personalities with Monkeybone and switches bodies with a zombie like organ donor (Chris Kattan). It's interesting that the afterlife rulers are both black (Whoopi Goldberg and Giancarlo Esposito as a creepy half goat creature). Bridget Fonda is Stu's faithful girlfriend and David Foley (who has a naked streak scene) is his blonde manager. Also with Rose McGowan as a helpful cat woman, Lisa Zane, Stephen King, Harry Knowles, Joe Camel, and a giant Lincoln head. Hamm also wrote Batman (89). The soundtrack includes past pop hits (originals and remakes). When anti-corporation warnings disguised as entertainment come from Rupert Murdoch's Fox (or AOL Time Warner) you know we're in trouble.



MONKEYBONE

LETHAL FORCE (01) P/D/S Alvin Ecarma, P Kent Bye

Despite the generic title, this clever and violent indy feature has comic and surreal surprises and over the top action, blood and gore. It mixes key elements from 60s Euro spy movies, 70's kung fu and black action movies, Italian westerns, and more recent Peter Jackson and Hong Kong gangster movies. The main characters are the grim and seemingly indestructible Asian/American Savitch ("Cash Flagg Jr."), Rita (Pat Williams), a bad but good black enforcer in a blonde wig, and Jack (Frank Prather) whose little boy is being held hostage. A wheelchair bound villain with many white masked guards kills a priest and the laughing "bull dyke" Bertha threatens a tied up Asian woman. The soundtrack is excellent and parts are sexy (without nudity). The most obvious recreation is the opening strip bar scene from FASTER PUSSYCAT. This was made in the D. C. area, currently the murder and drug capitol of the U.S.A. I'm looking forward to Part Two (announced at the end). Check out the LETHAL FORCE web site.

DELINQUENT (E.I., 97) P/D/S/act Peter Hall

10th grader Tim (Desmond Devenish), whose mother had killed herself, has recently moved with his abusive racist alcoholic local cop father (Jeff Paul) to a trailer in a remote rural area. Tim hides out in an unoccupied summer home where reads a diary and watches a video tape belonging to teenage Tracy (Shawn Batten) from NYC. Flashbacks reveal that she had become pregnant and may or may not have been killed. Tim also finds money, pills, and a gun. This is a very well made non exploitive (ghost?) movie with good acting, no

visual gimmicks, interesting characters and plot twists and the kind of ending that will either please you or make you angry. In other words, it is NOT a typical E.I. release. With Marisa Townshend as a friendly young teacher, Ian Eaton as Tim's (black) friend and Hall as a taxi driver. The excellent instrumental music is by the British Jon King and Andy Gill of The Gang Of Four. It was filmed in and around Oneonta, NY.

AMERICAN NIGHTMARE (00) P/D/S Jon Keeyes, P Richard T. Carey

On Halloween, students hang out in a (FRIENDS style) cafe, talk (too much), send email messages, play horror movie trivia games and call pirate talk radio host Caligari (Chris Ryan) and tell him their strongest fears. A psychotic pill popping killer (Debbie Rochon) lurks around, always seen in a blue light. She also calls the show (while masturbating with a knife), screams and yells as she beats and stabs her victims and buries one alive. The intense Rochon is seen topless and a victim named Misty takes a shower. Jesse (Brandy Little) whose sister is still missing from a campsite massacre the year before and Wayne (Johnny Sneed) are the other main characters. Also with Brinke Stevens, seen too briefly as a mom, Robert and Kristin McCollum, a rock band at a party, and a HALLOWEEN clip. The letterboxed movie is set in Austin, TX, but was filmed in Ft. Worth. It looks very slick, colorful and professional with some impressive cinematography but is basically nonsense. Keeyes must be a film student.

THE VAULT (Full Moon, 00) D/act James Black, S Douglas Snaufer, Carl Washington, P J. R. Bookwalter, Chuck Williams

This and THE HORRIBLE DR. BONES (PV #33) are part of a series of "urban" people being killed in a building movies from Charles Band. Compton teacher Mr. B takes five students to an abandoned high school

which had originally been "a processing center for slaves." Of course slaves arrived on the East Coast and the school sure doesn't look pre Civil War, but whatever. Flashbacks reveal that the building is haunted by the spirit of an insane witchdoctor cannibal slave. Soon only cute but independent and smart cheerleader Desiree (Shani Pride) and the dreadlocked misfit Zipper (Michael Cory Davis) are left. With a killer security guard who lectures about evil, a female ghost, POV stalking and one standout split head gore effect. Black had acted in Bookwalter's Ohio movies. The tape is letterboxed.

TALKIES

THE SHOW OF SHOWS (29) D John Adolphi

This Warner Brothers review opens with a serious French revolution scene. A military aristocrat is guillotined while the peasants cheer, then the executioner looks at the camera and announces the movie title (just like on SATURDAY NIGHT LIVE). My favorite part is when an enthusiastic and intense John Barrymore does Shakespeare's Richard III (in a scene from Henry VI). He wears black armor (looking like a character in ROLLERBALL) and holds a decapitated head on a battlefield hill! The best pre-code part is when lines of acrobatic female dancers do bare leg splits with crotch close ups. The "Motion Picture Pirates" segment stars singing orchestra leader Ted Lewis, with Noah Beery, Bull Montana, Wheeler Oakman, Anders Randolph and other bad guys as singing pirates, and Sam Baker as one of the ring through the nose natives. The big and brash Winnie Lightner loudly sings "Pingo Pongo" (about Congo cannibals), and comic Sid Silvers insists on doing a singing Al Jolson imitation. The Technicolor part starts with Nick Lucas (of "Tiptoe Through The Tulips" fame) singing to a dancing Myrna Loy (both are supposed to be Chinese). A choreographed number with dozens of chorus girls climbing up and down slanted ladders (in long shots) follows. Beatrice Lillie, with very stylish short hair, helps

recite some risqué verse and Sojin appears in a comedy routine with Jack Mulhall and Chester Morris. Eight sets of sisters, including Loretta Young and Sally Blane, Dolores and Helene Costello, and Lola and Lupita Tovar, are all in one number. Soft spoken MC Frank Fay (Barbara Stanwyck's husband) is interrupted every time he starts to sing. Several sequences make fun of the quaint fashions and customs of the turn of the century, which is like mocking the 70's today. They were already making fun of musical production numbers with women posed on chandeliers and in crazy costumes. A second execution scene (Mexican firing squad) includes a blatant plug for Old Gold cigarettes! It all ends with a tall black lady dancer and dozens of black male dancers (one is Fred "Snowflake" Toones). Also with Douglas Fairbanks Jr., Richard Barthelmess, Patsy Ruth Miller, Lila Lee, Louise Fazenda, Alice White, Ann Sothorn, Betty Compson, Marian Nixon, and Grant Withers, silent movie comics Ben Turpin, Chester and Heinie Conklin, Lloyd Hamilton, Lupino Lane, Monte Blue, and Johnny Arthur, plus Irish tenor Morton Downey, Robert Wadlowe, the 8'11" "world's tallest man," and Rin Tin Tin.

PARAMOUNT ON PARADE (30) D Dorothy Arzner, Otto Brower, Edmund Goulding,

Victor Heerman, Edwin Knopf, Rowland V. Lee, Ernst Lubitsch, Lothar Mendes, Victor Schertzinger, Edward Sutherland, Frank Tuttle, P Adolph Zukor, Jesse L. Lasky are all directors. Jack Oakie, Leon Errol and Skeets Gallagher are the masters of ceremonies for this review, loaded with plugs for Paramount releases and stars. Sgt. Heath (Eugene Pallette) from Philo Vance movies visits Fu Manchu (Warner Oland) who jokes about killing "white devils" and eventually flies away (?). Vance (William Powell), who emerges from a mummy case, and Sherlock Holmes (Clive Brooks) search for clues. George Bancroft remembers a stuffy party, then we see the party scene again, this time with the screen bad guy "acting on his impulses" (he insults and hits people and throws Mischa Auer out a window!). A little girl (Mitzi Green from TOM SAWYER) sings a Maurice Chevalier song in the style of the blackface comedy team Moran and Mack. She slurs the bad English, refers to herself as a "black crow" and plugs the team's movie WHY BRING THAT UP? Chavalier has the most screen time (a French language version was also produced) and stars in the sexy chimney sweep production number ending. You also get a vaudeville sketch with Jean Arthur and Errol as a dying man in a hospital, a double jointed lady tap dancer, Helen Kane singing like Betty Boop, and songs from Clara Bow ("I'm True To The Navy Now"), Nancy Carroll with The Abe Lymon Orch. ("Dancing To Save Your Sole"), Oakie, and Lillian Roth and Charles "Buddy" Rogers. Fay Wray, Fredric March, Gary Cooper, Virginia Bruce, Richard Arlen, Evelyn Brent, Kay Francis, and others also appear briefly. The 77 min. print (issued by Universal Pay TV) was shown on AMC. It originally ran 102 mins. One of the (now missing) Technicolor sequences featured a drinking song.

THE KING OF JAZZ (MCA, 30) D John Murray Anderson, P Carl Laemmle Jr.

This two strip Technicolor Universal musical features some wonderful optical FX and music. It opens with a color Walter Lantz cartoon (a first). Band leader Paul Whiteman is chased by a lion (who goes "Mammy!") while on safari in "Darkest Africa." Whiteman declares that "Jazz was born in the African jungle with the beating of voodoo drums" and a shiney muscular (fake) black man dances on a giant drum. This leads to a magnificent scene with George Gershwin at the piano doing "Rhapsody In Blue" (a #3 hit in '24). The Rhythm Boys (with Bing Crosby in his film debut) harmonize on several numbers including a brief version of the #6 hit "Mississippi" ("when the darkies beat their feet"). This is a great illustration of how good some white artists could/can

be when influenced by blacks, in sharp contrast with how stiff and dull 100% white singing (by FRANKENSTEIN co-star John Boles, Jeanette Loff and others here) can be. A jazz melting pot sequence is Euros only (English, Irish, Scots and even Russians) and the few blacks seen here are either fake, cartoons or harmless. A scene with a smiling Whiteman (who resembled Oliver Hardy) in a white Navy uniform with a little (pickaninny) girl on his large lap is one for the shrinks. With ace violinist Joe Venuti playing with guitarist Eddie Lang (aka Salvatore Masserò), several amazing contortionist dancers, and a Yiddish lyric gag. Pre-code dance sequences concentrate on leg splits and asses and several look like porno scenes with clothes. Themes of the brief comedy sketches (with Laura LaPlante, Slim Summerville, Walter Brennan and others) include cheating and premarital sex, prohibition, and the unsaid words bastard and ass. One gag is that a French woman puts out for dozens of American WWI soldiers. The orchestrations were by Whiteman's arranger and pianist Ferde Grofe, Robert Ross was the assistant director and Hal Mohr was a cinematographer. Originally 105 mins, the (easy to find) video version runs 93. Bela Lugosi (!) introduced the German version and a French version was also produced. The jovial violin playing Whiteman was the #1 recording artist of the 20's with a total of 220 (!) chart hits by the early 50's. Bix Beiderbecke, Hoagy Carmichael, Jimmy Dorsey, Paul Robeson, Billie Holiday, Johnny Mercer, and Jack Teagarden were all on Whiteman hits. Crosby became the #1 artist of the 30's/40's with 361 (!) chart hits (not counting the ones with Whiteman but with repeats of "White Christmas") by the mid 60's. Sinatra, Elvis and The Beatles never even came close.

30s

THE DUKE IS TOPS (SW, 38) D William Nolte, S Phil Dunham, P Harry Popkin

(THE BRONZE VENUS) This black cast musical looks more expensive than most from the period. Duke (star Ralph Cooper), producer of the traveling Sepia Scandals review, selflessly pushes his singing star Ethel (Lena Horne in her film debut), away so she can make it to the big time. Variety headlines praise the "Bronze Nightingale" of NYC nightclubs. Meanwhile he teams up with a medicine show con man (Lawrence Criner from KING OF THE ZOMBIES) pitching "universal elixir" on the road. Cats And The Fiddle do the standout (drug) song about smoking that "Killer Jive" (it was released as a Bluebird 78). Sexy screaming women with Afro wigs dance wildly while backed by a band dressed like natives. Both leads sing and dance and other music is by The Basin St. Boys, The Marie Bryant Swing Band, The Harlemania Orch and guitar player Willie Covan.

With Monte Hawley, Neva Peobles, dancer RubberNeck Holmes, pig Latin, and reference to the death of vaudeville and the black TOBA circuit. The likable Cooper was a star in several black movies, but when this Million Dollar Production was rereleased in '43, it was to capitalize on Horne's major studio fame. Nolte also made LIFE GOES ON (starring Louise Beavers) the same year. This has been on TCM.

THE BLACK CAMEL (31) D Hamilton MacFadden, S Barry Connors, P William Fox

Headline making movie star Shelah Fanye (Dorothy Revier) is in Honolulu starring in a movie. Her friend Julie (Sally Eilers) arranges for her to meet with the famous fortune teller Tarneverro (Bela Lugosi). He wears a turban and uses a glowing crystal ball for a seance. While Charlie Chan (Warner Oland) is investigating a three year old case, the star is stabbed to death. It's fun to see Bela (the same year as DRACULA) acting almost as a crime solving partner to Chan. Of course, he's also a suspect, along with the victim's French ambassador former husband, her jilted suitor and a bohemian artist. This was the only Chan film shot on location. An actual tourist hotel and beaches were used and



RARE TARZANS

TARZAN AND THE GOLDEN LION (27) D J. P. McGowan, S William Wing, P Joseph P. Kennedy

Tarzan (James Pierce), his wife Lady Jane (Dorothy Dunbar) and his lion companion Jad-bal-ja live in a nice jungle house complete with a lazy black native to fan them. Blonde Flora (Edna Murphy), engaged to his plantation overseer Jack (Harold Goodwin), is kidnapped and taken to the lost city of Diamonds. A tall (white) priest has her chained in a pyramid temple and prepared to be sacrificed to the lion god Numa while natives play "the drums of death." Tarzan wears modern dress clothes at home but switches to his leopard skin loincloth (complete with tail) when running through the jungle followed by loyal good natives who battle the bad Waziris led by Kwaka, played by a blackened Boris Karloff (!) with a horned skull face headpiece. With Frederick Peters (WHITE ZOMBIE) as the villain Esteban, D'Arcy Corrigan (MURDERS IN THE RUE MORGUE) as a bearded hermit, chimps who hold a funeral service for a fallen companion, and flashbacks. Pierce, a 6'4" Glendale High football coach (when John Wayne was on the team) was discovered by ERB himself. He married Burroughs' daughter Joan and the couple were Tarzan and Jane on the radio. The first pre recorded radio serial, the program aired all over the world. This feature (thought lost for years) was the last silent Tarzan and the last pre-Weissmuller Tarzan feature. The print has a score and French title cards. It was made by FBO, briefly (26-28) owned by the father of John, Robert and Ted Kennedy! The company became RKO and Kennedy was later appointed ambassador to England by President Roosevelt.

BROOBA (Tropic Twilight, 55) D Jukichi Suzuki, P Hidemasa Nagata

In 1955 the 40th Anniversary re-issue of BIRTH OF A NATION helped encourage another rebirth of the KKK. Hollywood offered the world Darryl Zanuck's UNTAMED (heroic South African Boers vs. savage Zulus), TARZAN'S HIDDEN JUNGLE, AFRICAN MAN-HUNT, WAKAMBA!, two JUNGLE JIM movies, two RAMAR OF THE JUNGLE movies, LORD OF THE JUNGLE (Bomba), and the ADVENTURES OF CAPTAIN AFRICA and PANTHER GIRL OF THE CONGO serials. Kids also watched SHEENA, QUEEN OF THE JUNGLE, JUNGLE JIM and CAPTAIN SAFARI on TV. Occupied post WW2 Japan obviously needed their own version of a white supremacist jungle movie, so Daiei (with help from our State Dept.), filmed this in the L.A. County Arboretum! The Jane character (Yuko Yashio), her distinguished father, a mean trigger happy hunter, and a scared comic relief idiot, fly to Kenya. Only the airline stewardess speaks English and three characters relate flashbacks. While on safari, Brooba/Tarzan (Yoshiro Hamagushi) saves her from a (man in a suit) gorilla and she teaches him how to cook meat. Brooba, who lives in a treehouse with a Cheetah clone, also battles a huge (real) snake and rides elephants while screaming "Broooda!" Black natives go "Yama Yama" and tie the intruders to stakes. One chief pleases the foreigners by having his daughter bow on her knees to

them. Lines of dozens of topless women dance. Members of a more savage tribe (with skulls on poles) flee in terror when Brooba and his lions arrive and destroy their village. Their chief (who speaks with dubbed in broken Japanese) is former football star Woodrow Wilson "Woody" Strode (then a regular on JUNGLE JIM). I wonder how many of the American citizens playing natives had been drafted into our (segregated) armed forces to serve our white officers in the Pacific? I wonder how much they were paid for BROOBA and if they had separate (but "equal") eating and bathroom facilities on the set?

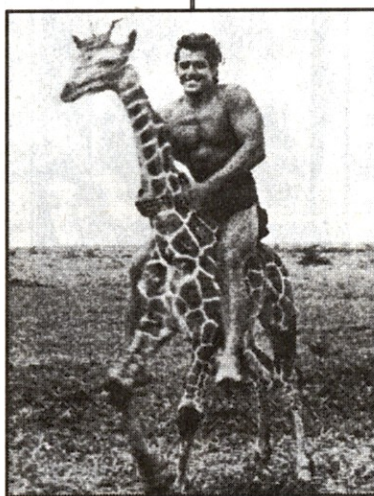


TARZAN AND THE GOLDEN LION (Boris Karloff)

TARZAN AND THE TRAPPERS (Sinister, 58) D H. Bruce Humberstone, Charles E. Hass, Sandy Howard, S William E. Snyder, Alan Stensvold, P Sol Lesser

Three episodes of an unsold (b/w) TV series, using the sets, director and stars from TARZAN'S FIGHT FOR LIFE (58) were edited together. The result premiered on NBC. 6'3" Gordon Scott (Werschull) stars with lots of stock footage. Cheetah gets more screen time than Jane (Eve Brent) and Tartu/Boy (Rickie Sorenson). Tarzan makes two African natives dance, knocks the heads of natives together (twice), fights off a whole tribe by himself and strangles a black guard.

Tarzan also rides a giraffe and Cheetah burps. Tarzan defeats evil trapper Schroder (Leslie Bradley), then is marked for death by the man's brother Sikes (Saul Gorss) and a Frenchman (Maurice Marsac) searching for a lost city. Scatman Crothers is a faithful native in a loin cloth who gets tied up and slapped in the face before being rescued by Tarzan. He tells the tribal witch (Mme. Sul-Te-Wan from BIRTH OF A NATION): "Quiet foolish woman, Tarzan stronger than LIFE!" Other tribesmen (including Naaman Brown, Paul Thompson, and Don Blackman) carry spears while saying their nonsense lines. NBC succeeded with a TARZAN series (featuring Woody Strode) in '66, a major year of racial unrest and riots. Humberstone had directed KING OF THE JUNGLE (33) for Lesser who became the official Tarzan series producer in '43.



TARZAN AND THE TRAPPERS

KAZAN (Tropic Twilight, 71) D/S "Miles Deem", S Mila Vitelli, P Ralph Zucker

(JUNGLE MASTER, KARZAN, IL FAVOLOSO UOMO DELLA GIUNGLA, KARZAN AND HIS MATE) Members of the safari of British Lord Carter (Roger Browne) needlessly kill many wild animals (stock footage) and Swahili natives (actors and some real footage) as they search for a "white ape." The superstitious bearers flee

but the faithful Mogambo remains. Eventually anthropologist Monica (Melu Valente) is taken to the tree house of blonde Kazan ("Johnny Kissmuller Jr.") and his blonde jungle woman Sheila ("Simone Blondell"). Sheila has a cat fight with a black native woman and is tied up several times. Kazan battles a man in a suit gorilla and is captured several times. Cheetah comes to the rescue. Carter says "By Jove!" The setting is modern day, Kazan has early 70's styled hair, and the fight sound FX are like in a kung fu movie. With Ettore Manni, Jerry Ross, and "Crazy Mathews" as a mute.

there are too brief looks at Hawaiian surfers and singers. Chan has dinner with his large family and Kashimo (Otto Yamaoka), his idiotic comic relief assistant, is called a Jap and a monkey. I wonder if the planners of Pearl Harbor saw this! The cast of the 67 min. rarity includes Dwight (Renfield) Frye as the butler, Violet Dunn as the maid, Robert Young forgettable as a romantic interest, Mary Gordon (later known as Sherlock Holmes' housekeeper), and the director as a director. The plot is loosely based on the unsolved '22 murder of actor William Desmond Taylor. The Fox Chan series started with **BEHIND THAT CURTAIN** in 29 (PV #26) with E. L. Park, and **CHARLIE CHAN CARRIES ON** (31) with Oland, also directed by MacFadden.

PILOT X (Sinister, 37) D Elmer Clifton, S Bernard McConville, P Franchon Royer

(DEATH IN THE AIR, MYSTERIOUS BOMBARDIER) Headlines announce that a series of small planes have been shot down, killing the pilots. Aircraft manufacturer Goering (Henry Hall) invites five WWI vet pilot hero suspects from various countries to his mansion. He puts test pilot Lt. Blackwood (star John Carroll) in charge of them and Dr. Norris (John Elliott) hides in a secret room using hi tech surveillance equipment. The mysterious "bloodthirsty winged demon" kills off more pilots in bi-plane action scenes. Meanwhile the life of Helen (the very pretty Lona Andre) who is "practically engaged" to the son (Leon Ames) of Goering (but is falling for Blackwood), is in peril. One surprising scene has a war vet freaking out and crying over the war time deaths he caused. Clifton directed **ASSASSIN OF YOUTH** the same year. Independent producer Royer, a former actress, later was head of the Catholic Film Commission. Originally from Puritan Pictures, this was re-released several times.

HARRY ALAN TOWERS

VENGEANCE OF FU MANCHU (WB, 67) D Jeremy Summers, P/S Harry Alan Towers

In the third of five Christopher Lee/Fu movies, the daughter (Maria Rohm) of a missionary/surgeon (Wolfgang Kieling) is tortured to force him to turn a Chinese man into a duplicate of Sir Nayland Smith (Douglas Wilmer). The pale zombie like Smith clone is put on trial and hanged for murder in London. Fu's beautiful daughter Lin Tang (Tsai Chin) wears many colorful dresses, hypnotizes subjects and orders executions. Meanwhile an Asian Shanghai police inspector (Tony Ferrer) uses kung fu, a gangster in a cowboy hat (Horst Frank) plots with Fu and his blonde Swedish girlfriend (Suzanne Roquette) sings (dubbed) to drunken sailors in a bar. Also with series regular Howard Marion-Crawford as Dr. Petrie, Mona Chong, and Bert Kwouk. This color Anglo Amalgamated feature, filmed in Ireland and at The Shaw Brothers studios in Hong Kong, benefits from some impressive sets. Warners released it here in b/w. The same producer/director team made **FIVE GOLDEN DRAGONS** (also with Lee and Rohm) in Hong Kong the same year. Towers was later the top producer of movies filmed in 80's sanction era South Africa.

99 WOMEN (VSOM, 68) D Jesse Franco P/S Harry Alan Towers

Three beautiful new inmates arrive at an old Spanish built castle prison on "Death Island." Blonde Marie aka #99 (Maria Rohm) is chained up in solitary and is sexually abused by both Gov. Santos (Herbert Lom) and inmate Zoe (Rosalba Neri). Loud and sadistic superintendent Diaz (Mercedes McCambridge) plots with Santos, who runs the male prison half of the island.

In nightmarish flashbacks Marie is gang raped and Zoe does a strip act for scary lesbians. Eventually a government observer (Maria Schell) arrives to expose the corruption and there's an escape attempt. Inmates Rosalie (Valentina Godoy) and the short lived junkie #98 (Luciana Paluzzi) are both red heads but my favorite actress here is the very expressive black haired Morticia look Elisa Montes as #97. Although very tame by the (low) standards of later Franco WIP movies, 99, shot in Rio (just after **FUTURE WOMEN** - PV #32) and Spain, is one of his better efforts. The theme song ("The Day I Was Born") is sung by Barbara McNair (in **VENUS IN FURS** the same year). A cut TV version with new non

Franco scenes replacing the flashbacks was called **ISLAND OF DESPAIR**. The Austrian Rohm later married Towers.

ENGLAND

SAILING ALONG (Englewood, 36) D/S Sonnie Hale, P Michael Balcon

Kay (Jessie Matthews) is a brash, uncultured tomboy orphan who was raised on a barge. A millionaire (Roland Young) hears her singing, takes her to London and sponsors her stage career. Kay sings and dances with a handsome married producer (Jack Whiting) while the jealous guy she grew up with (Barry MacKay) makes time with the producer's wife. The most interesting characters though are an eccentric modern painter (Alastair Sim from **A CHRISTMAS CAROL**) and a crude American PR man (Noel Madison from **COCAINE FIENDS** and **NATION IN FLAME**). The sappy Gaumont class humor musical (with good character actors) was the last of several starring Matthews and directed by her actor husband.

WITCHCRAFT (Fang, 64) D Don Sharp, S Harry Spaulding, P Robert Lippert, Jack Parsons

In a plot influenced by Bava's **BLACK SUNDAY**, the vampire like Barbara Steele look Vanessa Whitlock (Yvette Rees) is buried alive as a witch in the 16th century by the Laniers. She returns from her grave after developer Bill Lanier (Jack Hedley) digs up the family cemetery with bulldozers. In a Romeo and Juliet subplot, Lanier's brother (David Weston) is in love with Amy (Diane Clare), niece of warlock Morgan Whitlock (Lon Chaney Jr.). Lanier's wife Tracy (Jill Dixon) is tied up for sacrificing during a coven and there's a big fire climax. Rees (also in **CURSE OF THE FLY**), has no lines and although this is set in England, Chaney (the same year as **SPIDER BABY**) has no accent. He does have little devil horns though. Its by the director of Hammer's much better **KISS OF THE VAMPIRE** (62). 20th Century gave out round plastic day-glo "Witch Deflectors" for the original U.S. screenings. The b/w print is a bit too dark.

IMMORTALITY (Miramax, 99) D Po Chih Leong, S Paul Hoffman, P David Lascelles, Carolyn Choa (THE WISDOM OF CROCODILES) Steven Griscz (Jude Law from **eXistenZ**) is an obvious suspect in the murder of several women (all were involved with him) in London. He's a (non traditional) Bulgarian vampire who keeps note books of his long life hidden away in his nice large flat. He draws and soon falls for engineer Anne (NADJA star Elina Lowensohn), and saves the investigating police Sgt.

(Timothy Spall) from a mixed race street gang. Interesting enough, and the acting is good, but the three main characters talk a LOT. Changing the name for the US video release was a good idea. Also with Jack Davenport, Kerry Fox and Hitler Wong. The director's next was the direct to cable **CABIN BY THE LAKE**.

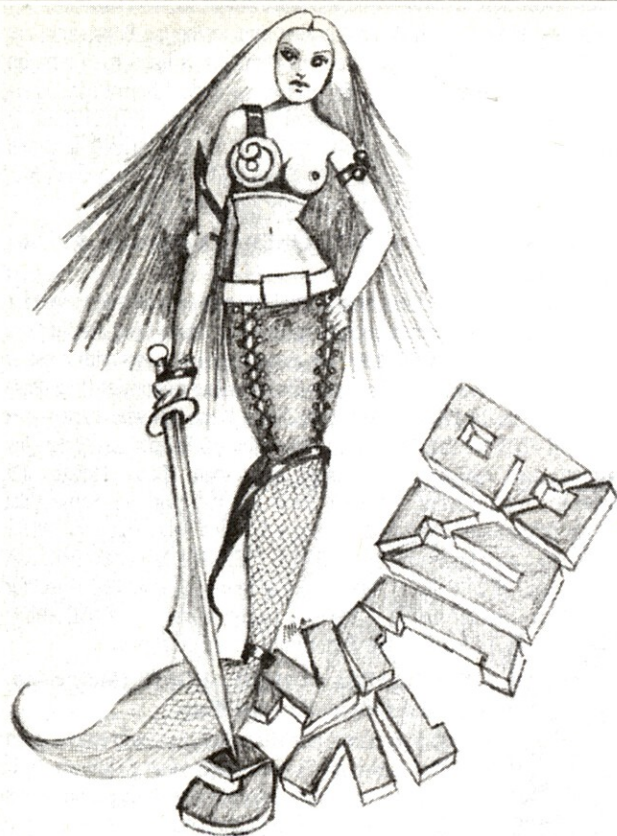
Women behind bars without men-What do they do to satisfy their innermost female desires!

DOE TO THE SUBJECT MATTER OF THIS FILM, ONLY THE VERY MATURE WILL BE ADMITTED! RESTRICTIONS WILL BE RIGIDLY ENFORCED! "X" RATING

99 WOMEN

THE MYSTIC CULT THAT KILLED BY THE BLOOD CURSE!

WITCHCRAFT
STARRING LON CHANEY JACK HEDLEY JILL DIXON



EXTREME CANVAS (Dilettante) Ernie Wolfe III

I love books filled with (any) movie posters, but this one (over 300 pgs.) is where exploitation meets art and social history. Who knew that local artists in Ghana created unique hand painted canvas posters for movies from America, India, Hong Kong, Italy and Africa? The art ranges from primitive and cartoonish to detailed and precise. Some of the horrifying imaginative images reminded me of artist Joe Coleman's work and it's no surprise that he wrote the intro. Only some were inspired by what actually appears in the movies and many are much better (and/or show more guns, violence and nudity) than the American versions. It's hard not to wonder how watching so many brainless "war and urban commando" movies affected the viewers. Other categories are sci fi and fantasy, action and adventure, horror martial arts, and comedy and drama. You won't believe the posters for EATEN ALIVE, SERPENT AND THE RAINBOW, SLEEPWALKERS, BASKET CASE and HELLRAISER 3 to name just a few. International blockbusters are here with direct to video Billy Blanks, Don The Dragon Wilson and Fred Williamson movies and outrageous seeming foreign titles I guarantee you've never heard of or seen. The many posters are reproduced in full color, either one or four per page. While the majority are from the 70's to 90's, some are older (Harryhausen movies seem to have been popular). A dozen of the artists are shown and talk about their art and intros are by Clive Barker, LeVar Burton, John Milius, Gus Van Sant and other celebs.

CINE MEXICANO (Chronicle, \$19.95) Rogelio Agrasanchez Jr.

There should be at least one book on movie posters from every country that ever created posters! Meanwhile we can be glad for this one. Fans of wrestling and horror movies might be disappointed since this concentrates on the "Golden Age" (1936-56) before most of them were produced but you get 132 pgs. of beautiful color posters. Categories are comedy (plenty Cantinflas and Tin Tan), cabaret girls, cowboys and folklore, history and religion (lots of

crucifixions), drama, and mystery and adventure. Some of the better known names featured are Ricardo Montalban, Dolores Del Rio, Pedro Armendariz, Sarita Montiel and directors Rene Cardona and Louis Bunuel. I'd kill for the LA ILLUSION VIAJA EN TRANVIA or LOS OLVIDADOS posters! Exploitation fans will love the posters for ADAN Y EVA, JUVENTUO DESENFRENADA, EL MONSTRUO RESUCITADO and LA MOMIA AZTECA CONTRA EL ROBOT HUMANO. The informative text is in Spanish and English.

FORGOTTEN HORRORS 2 (Midnight Marquee, \$20) Michael H. Price, George E. Turner

The followup volume to Forgotten Horrors (first published back in the pre video boom '79) was well worth the wait. Nearly 200 features (and some serials and shorts) made by smaller "poverty row" studios or independents from 1936 - '42 are covered in 246 pgs. While many are borderline horror and sci fi, others are just odd for various reasons. You might be familiar with the Bela and Boris titles, but where else could you read fascinating facts about movies like KLIQU THE TIGER, LOVE LIFE OF A GORILLA, TOPA TOPA, HAUNTED HOUSE, MIDNIGHT SHADOW, SHARK WOMAN, PRIVATE SNUFFY SMITH, or the Monogram series starring Mantan Moreland and Frankie Darrow? The career of Moreland (once one of the busiest and most popular actors in Hollywood) is a major recurring theme. Only Lugosi has more index entries. Price and (the late) Turner even discovered proof (if not always the prints) of some amateur horror productions which have never even been listed anywhere before. One useful chapter updates entries from the first book (which went up to '35). Josh Alan Freidman wrote the forward.

THE STRANGE CASE OF DR. MABUSE (McFarland, \$44.95) David Kalat

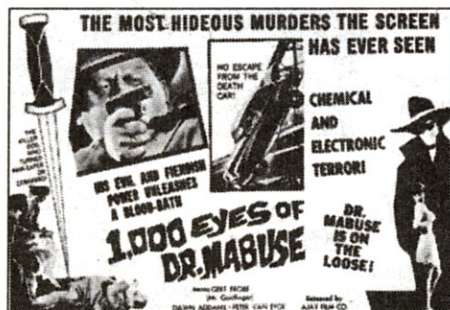
Fritz Lang made two classic pre-war Mabuse films, then started off a brief series of W. German B movies with his 1000 EYES OF DR. MABUSE (60). There also were some Mabuse ripoffs, tributes and very Mabuse like features.

Doesn't sound like enough for a book, but Kalat (of Alexandria, VA) has managed to write an entertaining and thoroughly researched (305 pg. hardbound) look at the ultimate (fictional but believable) villain. Even if you know the main films and are very familiar with Lang, you probably don't know much about Mabuse's Luxembourg born creator (Nobert Jacques) or the 60's series producer (Arthur Brauner). Brauner, a Polish Jew, formed CCC Films and almost single-handedly restarted the German film industry. When the Allied powers refused to help him with

his production of the anti-Nazi MORITURI (48), he filmed it in the Soviet zone. Also with chapters on Nazi Germany, directors Lang, Jesus Franco, and Claude Chabrol, and more info (in English) than I've ever seen on actors Peter Van Eyck, Wolfgang Preiss and Gert Frobe and directors like Harold Reinl and Paul May.

THE GOLDEN AGE OF NOVELTY SONGS (Billboard, \$18.95) Steve Oftinoski

The first hits I related to on top 40 radio as a kid were instrumentals (Oftinoski also wrote The Golden Age Of Rock Instrumentals) and novelty songs. I loved "Purple People Eater," "The Martian Hop," "Charlie Brown" and the obvious ("Papa Oom Mow Mow" and "The Monster Mash"). I remember sitting around hoping to hear the banned "They're Comin' To Take Me Away Ha Ha!" again. I'd hate to be subjected to "She Can't Find Her Keys" or "Seven Little Girls Sitting In The Back Seat" today, but I still think "Little Eefin Annie" is brilliant. We all could use more of this kind of silliness today. Anyway this 250 pg. book includes chapters on flying saucer records (early uses of sampling), The Chipmunks, parody (Stan Freberg, Alan Sherman...), soul humor (including the late Ernie K-Doe and Bobby Marchan), country corn (Homer And Jethro), rock comedy, Christmas songs, Ray Stevens, and Roger Miller. I learned a lot about many forgotten artists and was reminded how I still hate most 70's novelty songs. What did



we do to deserve Dr. Hook and "My Dingaling"?

A HISTORY OF GARAGE AND FRAT BANDS IN MEMPHIS 1960-75 (Shangri-La, \$16.95) Ron Hall

Sam The Sham, The Box Tops, The Gentrys, The Gants and The Hombres are the most famous acts in this excellent (172 pg.) book. Bands from the Memphis area (or that just recorded there) are covered, with discographies and with classic photos. The hairstyle changes are amazing. You probably never heard of The Guilloteens, The Hot Dogs, The Mice, The Mudmen, or The Yo Yos but most of them played on the local MEMPHIS TALENT PARTY show hosted by George Klein. The Goodees (a female trio) were once billed above The Grateful Dead and Bob Seger at a concert and The Little Rock Coachmen, high school kids with barefoot female go-go dancers, won a daily gig at the '65 World Fair. A great 15 track companion CD is also available. Box 40106, Memphis, TN 38174

PETER LORRE (Midnight Marquee, \$20) Gary and Susan Svehla

The Hungarian Lorre (Laszlo Lowenstein) is without a doubt one of the most fascinating, haunting and most imitated actors in the history of film. And he could be hilarious too! It's great to have a book about his career that does more than just list the bare facts (like The Films Of Peter Lorre does). Nearly 40 chapters (by various writers) cover most (not all) of Lorre's movies from M (31) to COMEDY OF TERRORS (64). The MR. MOTO movies are covered together as are 3 WWII theme Warner movies. Michael Price writes about the W. German THE LOST ONE (51), which Lorre directed, wrote, and starred in, calling it "a work of embittered genius." Other chapters cover Lorre on the all star ROUTE 66 Halloween show, on the radio, and as a cartoon character and there's a list of TV credits.

ART OF DARKNESS - THE CINEMA OF DARIO ARGENTO (Fab, \$34.95) Chris Gallant

After deluxe "coffee table" books on Franco, Fulci and D'Amato, it's only right that there's now one on a Euro horror specialist director who's concerned with more than just making quick profits. Five chapters on Argento movie themes (including voyeurism, alchemy, Gothic heroines, art and Poe) are followed by each feature from BIRD WITH THE CRYSTAL PLUMAGE (70) to THE PHANTOM OF THE OPERA (98). All the facts are here (with video, laser and DVD availability) and the detailed reviews are by various writers. The many rare photos and full color posters and lobby cards (from different countries), make this a must have item for fans. Argento doesn't skimp on gore and nudity in his movies and neither does this uncensored 300 pg. book.

ATTACK OF THE B MOVIE POSTERS (Bruce Hershenson, \$20)

This is the 14'th of Hershenson's excellent poster books (several are now out of print). They're all great but this is my favorite as it's the most varied, mixing sci fi and horror with roadshow, film noir, J.D., rock and roll, biker, drug, WIP, black cast, nudies, and general exploitation titles from the 20's to the 90's (kind of like PV). 208 posters are reproduced in full color, either one or four per page. You get great posters of cult movies by people like Corman, Castle, Wood, Meyer, Wishman, Mikels, Romero, Adamson, Ormond, Argento and even Ray. Some surprising titles are MURDER BY TELEVISION, JUNGLE HEADHUNTERS, VIRGIN SACRIFICE, RAT FINK, I AM A GROUPIE!, SEDUCE AND DESTROY and THE LOVE BUTCHER!

MICHAEL RIPPER UNMASKED (Midnight Marquee, \$20) Derek Pykett

The late (and very short) British character actor Ripper was in many films for 50 years, starting in 1935 when he debuted in a James Mason movie. He was interviewed for this look at his life and career, and talked about working with Oliver Reed, Christopher Lee (who wrote the foreword) and Peter Cushing, to name just a few. Ripper was always good whether the movie was

horror, drama or comedy. I recently saw him in the Joe Brown musical WHAT A CRAZY WORLD (63) where his character is listed as "Common man." Hammer fans know him for his many standout horror movie performances and lesser known titles (several pirate movies, UP THE CREEK...) from the studio are also covered here. CAMP ON BLOOD ISLAND, in which Ripper played a sadistic Japanese POW camp leader, is one you won't find easy to see today. Theater and TV credits are also listed. 224 pgs.

FANTASY FEMMES OF SIXTIES CINEMA (McFarland, \$36.50) Tom Lisanti

20 actresses who were in biker, beach and Elvis movies were interviewed for this (300+ pgs. hardbound) book (a great idea). Many were also in Jerry Lewis, JD, biker and drug movies. I've never read interviews with most of them and Lisanti deserves extra points for including minorities (Judy Pace who debuted in 13 FRIGHTENED GIRLS and Irene Tsu who started as a dancer in FLOWER DRUM SONG). Some (Joan O'Brien, Joan Staley, Joy Harmon) had very brief film careers and others (Diane McBain, Jill Hayworth, Tisha Sterling, Francine York) are still working. Some (like Pamela Tiffin) found more work in Europe and Salli Sachse only worked for A.I.P. I didn't even know who Eileen O'Neill (TEENAGE MILLIONAIRE) and Karen Jenen (OUT OF SIGHT) were. More actresses (all would be perfect for a Vol. 2) are covered briefly at the end. Lisanti works at the NYC Public Library For The Performing Arts (a great place).

THE COLUMBIA COMEDY SHORTS (McFarland, \$25) Ted Okuda, Edward Watz

I grew up watching The Three Stooges nearly every day on TV. Local Cleveland TV also aired some Columbia Andy Clyde and Charly Chase (on the cover) shorts but I feel cheated now that I know about all the other series listed in this welcome new (260 pg.) softbound edition of a book first published in '86. Columbia made shorts from '33 to '59, starring El Brendel, Buster Keaton, Sterling Holloway, Stooges Shemp, Joe Besser and Joe DeRita, and many lesser known comics and teams. The foreword to this valuable book is by Emil Sitka and the intro is by the late Edward Bernds (PV #30). It covers the stars and the behind the scenes talents and has many great illos. There are also good

books around on cartoons, serials, The Stooges and The Little Rascals, but I hope McFarland (or some company) will publish a book soon on ALL other Hollywood short comedies, one on musical shorts (please!) and another on newsreels and travelogues. Columbia's resident black comedian Dudley Dickerson is on the back cover.

HOLLYWOOD CAULDRON (McFarland, \$25) Gregory William Mank

Every horror fan could learn something new and interesting in this look at 13 golden age horror movies, from DR. JEKYLL AND MR. HYDE (32) to BEDLAM (46). None of them are the over familiar Universal monster movies and some are from MGM, Columbia, RKO, and other studios. Five star Karloff, and one each star Lugosi (MARK OF THE VAMPIRE), Lorre (MAD LOVE), and Carradine (BLUEBEARD). Two star the short lived Laird Cregar. The details are fascinating. I loved reading about the filming and censoring of THE MASQUE OF FU MANCHU. It's a new (400+ pg.) softbound edition of a book first published in '94. Francis Drake is on the cover. Mank's excellent two Women In Horror Films books were reviewed in PV #3-.

KINGS OF THE JUNGLE (McFarland, \$25) David Fury

This is not the first book on Tarzan movies but it's the best that I'm aware of. It covers every film and serial from TARZAN OF THE APES (18) to GREYSTOKE (84) as well as TV shows. Extra chapters are on ERB, Johnny Weissmuller and Maureen O'Hara (who wrote the foreword). The many rare photos and ads are especially great for the early titles when actors played chimps and Caucasians played black natives. The history of Hollywood Tarzan movies is fascinating but I wish Fury had taken his book a step further and included even a brief look at the many American and foreign



Peter Lorre

Tarzan ripoffs, copies and spoofs. I guess that topic could make a good book on its own some day. 256 pgs.

SINISTER SERIALS (Midnight Marquee, \$20) Leonard J. Kohl
When I first saw that this (256 pg.) book was just on the serials of Karloff, Lugosi and Chaney Jr. I thought it sounded like a stretch for a book, but now I realize it was a great idea. Boris played evil ethnic characters in a number of fascinating sounding (mostly silent) serials from 1918 to '31 before he was a name star. He was apparently even in the American version of FANTOMAS (21). Bela's better known serials from THE WHISPERING SHADOWS (35) to THE PHANTOM CREEPS (39) were made to cash in on his stardom and Chaney's, from THE LAST FRONTIER (32) to OVERLAND MAIL (42) were mostly westerns and he was often a villain like Boris had been. This is a well researched book with new information, new insights and new photos. There's also a very good history of serials chapter. The authors of Forgotten Horrors contributed and their valuable input shows.

CELEBRITIES IN LOS ANGELES CEMETERIES (McFarland, \$35) Allan R. Ellenberger

Anybody planning an L.A. area death tour should buy this (250 pg.) book first. Chapters on over two dozen cemeteries includes celebrities (listed alphabetically) with brief bios, how they died and what lot (or crypt) they are in. The most are in the two famous Forrest Lawns, Holy Cross, and Hollywood Forever. Groucho Marx is in the same place (Eden Park) as Lenny Bruce. Timothy Carey rests near Keye Luke and Eazy E. Tod Browning is forever close to Hattie McDaniel and Anna May Wong. Nobel and Tor Johnson are both in Eternal Valley. In the Calvary Cemetery you can find the Barrymores, Ted Healy and Stepin Fetchit. Hillside Memorial holds Jack Benny, Michael Bloomfield, Moe Howard and Al Jolson. Appendices list many others whose remains were cremated, scattered at sea or whose bodies were donated to science (Lon Chaney Jr. and Bobby Darin). No illos.

PSYCHEDELIC DECADENCE (Headpress, \$19.95) Martin Jones

This 176 pg. book covers sex, drugs and low art in 60's and 70s Britain, an excellent topic. It's good to see coverage of movies like Michael Reeves THE SORCERERS, PERFORMANCE, DRACULA A.D. 1972, SCREAM AND SCREAM AGAIN, PSYCHOMANIA, and The Timothy Lea, CONFESSIONS OF... movies. Chapters also cover TV (THE AVENGERS and FAWLTY TOWERS), books (J. G. Ballard and biker paperbacks), men's magazines like Mayfair, complete with nude pin ups, comics, and music (Roxy Music, who recently reformed, and early Bowie). Bowie, we learn, was nearly cast in THE HAUNTED HOUSE OF HORROR (PV #34) as the killer! Some other actors featured here are Peter Cook (reminding me just how horrible the BEDAZZLED remake was), Ingrid Pitt and Mike Raven.

AN ANALYTICAL GUIDE TO TELEVISION'S ONE STEP BEYOND (McFarland, \$39.95) John Kenneth Muir

This book brought back fond memories of watching this ground breaking ahead of its time show as a kid. I haven't watched any since but I could have (on The Sci-Fi Channel). Each episode of the original (59-61) show and ONE STEP BEYOND (78-9) has basic credits, synopsis and commentary. Actors included pre fame stars like Bronson, Beatty, and Shatner but the emphasis is on the supposedly reality based plots. One appendix shows how 16 themes (astral projection, reincarnation, alien abduction, premonitions...) first explored on ONE STEP BEYOND later became common on various shows (notably THE X FILES). The late director and host John Newland's other credits as director (THRILLER, HITCHCOCK...) and actor are also listed. 300 pgs., hardbound, no illos.

NASTY TALES (Headpress, \$19.95) David Huxley

I didn't know that England even had underground comics until I saw this book. It's interesting to read about the artists, the themes and censorship

problems (including the Oz trial), but unfortunately, there was no equivalent of R. Crumb, Spain Rodriguez or Victor Moscoso and in fact the best stuff in Brit comics (and this book) were reprinted American cartoons or imitations of them. Some chapters are on sex, drugs and rock and roll. The text explores whether some Crumb stories (especially ones with Angelfood McSpade) were satire, political, or racist (I think it's possible to be all three at once). A chronological listing of comics goes from 66 to 82, but the scene really only existed in the 70's. You couldn't easily find underground comics until the 70's in America either.

I WAS A MONSTER MOVIE MAKER (McFarland, \$38.50) Tom Weaver

The 22 interviews here are with actresses (Candace Hilligoss, Faith Domergue, Anne Helm, Phyllis Kirk, Suzanna Leigh, Yvonne Lime, Maureen O'Sullivan, Joe Weldon, June Wilkinson and Dana Wynter), actors (Michael Forrest, John Kerr, Paul Picerni, Ray Walston), producer Anthony Taylor (INCUBUS), director Michael Hoey (NAVY VS. THE NIGHT MONSTER), screenwriters William Read Woodfield (THE HYPNOTIC EYE) and Nelson Gidding (THE HAUNTING) and a script supervisor (Shirley Ulmer). Weaver is great at finding lesser knowns who haven't been covered before. I was not very familiar with Booth Coleman (THEM! and PLANET OF THE APES), Phil Brown (THE JUNGLE CAPTIVE, STAR WARS) or Norman Lloyd (SPELLBOUND, JAWS OF SATAN). Interviews first appeared in various magazines. 314 pgs. hardbound.



MONSTERS, MUTANTS AND HEAVENLY CREATURES (Midnight Marquee, \$20) Tom Weaver

After many interview compilations from McFarland, this 272 pg. book is Weaver's first for Midmar. The fourteen subjects include a producer (William Alland), directors (William Whitney and Irwin S. Yeaworth Jr.) and actors (Michael Ansara) and actresses including Terry Moore, Patricia Owens, Cynthia Patrick, Stella Stevens, Joyce Taylor and Marie Windsor with filmographies. Some discuss their entire sci fi movie/horror careers while

others concentrate on just one movie. My fave is Emmy winning lady cinematographer Bri Murphy who started out shooting low budget movies like MAN BEAST and TEENAGE ZOMBIES! Most interviews first appeared in Starlog or Fangoria.

THE MODERN WEIRD TALE (McFarland, \$34.95) S. T. Joshi

Here's a look at post WWII horror writers by an editor and writer who likes Shirley Jackson and Ramsey Campbell, but doesn't think much of the works of Stephen King, Clive Barker and Anne Rice. He basically thinks that most Americans can't "distinguish literature from hackwork," an understatement if I ever heard one. Why read literature when you have movies, TV and comic books? I read all the Classics (Illustrated comics) when I was a kid! Other authors discussed include William Peter Blatty, Robert Bloch, Thomas Harris, Bret Easton Ellis, and Thomas Tyron, but not Dean R. Koontz. It's a followup to Joshi's book The Weird Tale. 288 pgs., no illos.

PERFORMING THE FORCE (McFarland, \$32) Kurt Lancaster, Tom Mikotowicz

27 essays on "Immersion into Science Fiction, Fantasy and Horror Environments" in eight chapters cover films (by Kubrick, Lucas, Pal...), ROCKY HORROR, THE X FILES, computer games, web pages, interactive movies, action figures and other related topics. 208 pgs., no illos.

We also received: BEYOND BALLYHOO - Motion Picture Promotion And Gimmicks (McFarland, \$25) by Mark Thomas McGee, in a new (230 pg.) softbound edition. Call McFarland (800) 253-2187 for orders or catalog requests. Midnight Marquee (the same people who present the annual Fanex conventions in Baltimore) are at (410) 665-1198.

Books are soft bound and illustrated unless noted.

PV



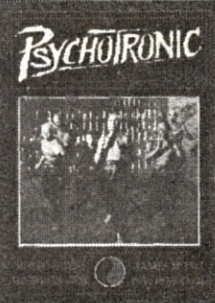
#1
OUT OF PRINT!



#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (\$6)



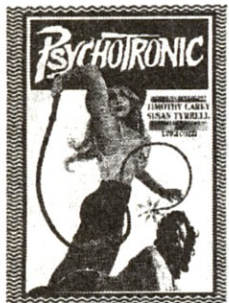
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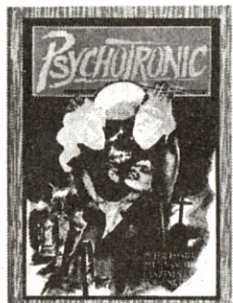
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$15)



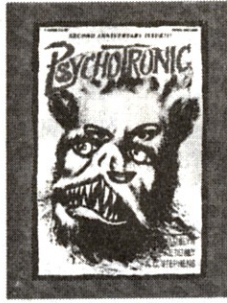
#5 Julie Adams interview. Coffin Joe interview. David Carradine Pt. Two, after Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (\$15)



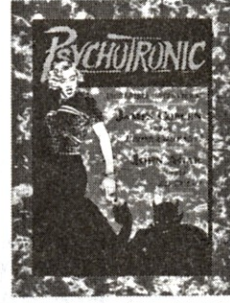
#6
OUT OF PRINT!



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$5)



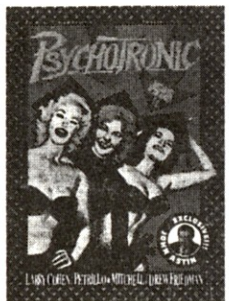
#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$5)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$5)



#10 Fred Williamson interview! Florida's William Greffe, director of DEATH CURSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only \$5)



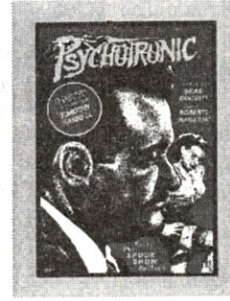
#11 John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. Sex Kittens Go To College cover. (\$6)



#12 Interviews with Tura Satana!, Titus Moody & John Philip Law. History of Fanzines. (\$20)



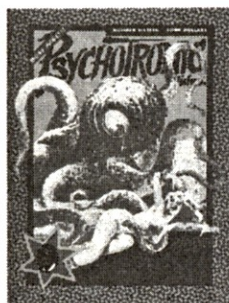
#13 Interviews with Jack Hill and Zalman King! Twistin' in the Jungle trash comp LP guide. Barbara Steele cover. (\$10)



#14 Incredible Spook Show Racket feature! The late Timothy Farrell speaks! Brad Dourif and Roberts Blossom! Original Drew Friedman cover! (Only \$5)



#15 Interviews with Antonio Fargas, John Vernon, Harrison Marks and Peter Jackson! Angela Mao cover. (Only \$5)



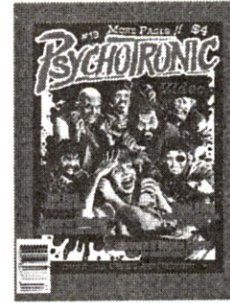
#16 Career interviews with Bob Clark, Michael Berryman, Curtis Harrington and the late Jeff Morrow. MONSTER FROM THE OCEAN FLOOR cover. (Only \$5)



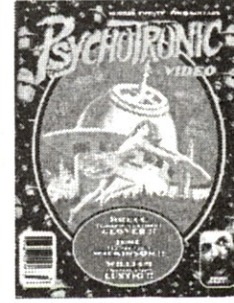
#17 Career interviews with James Best, Stuart Lancaster, Radley Metzger and Robert Clarke (Pt. 1). LADY FRANKENSTEIN cover. (Only \$5)



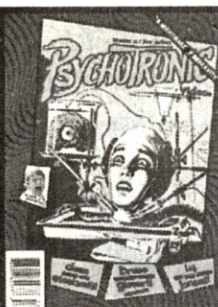
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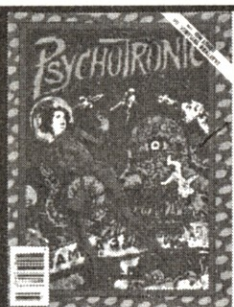
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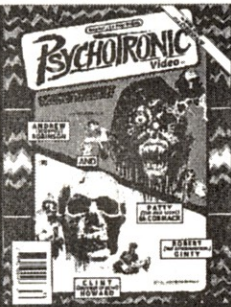
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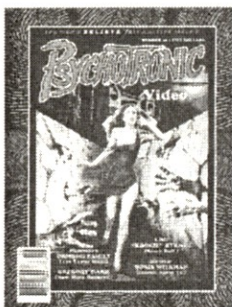
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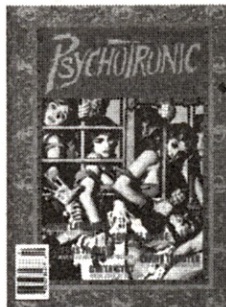
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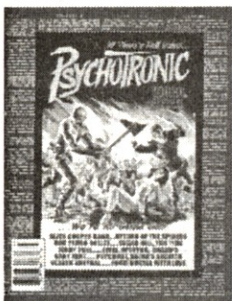
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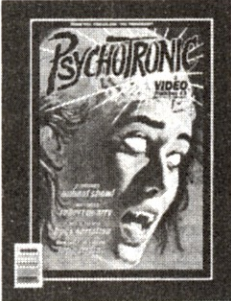
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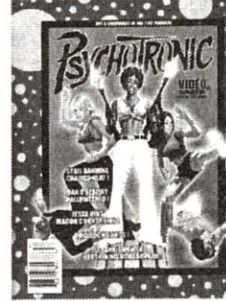
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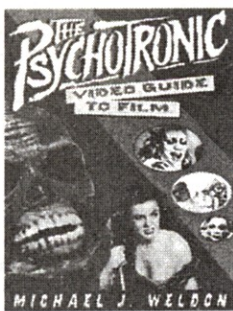
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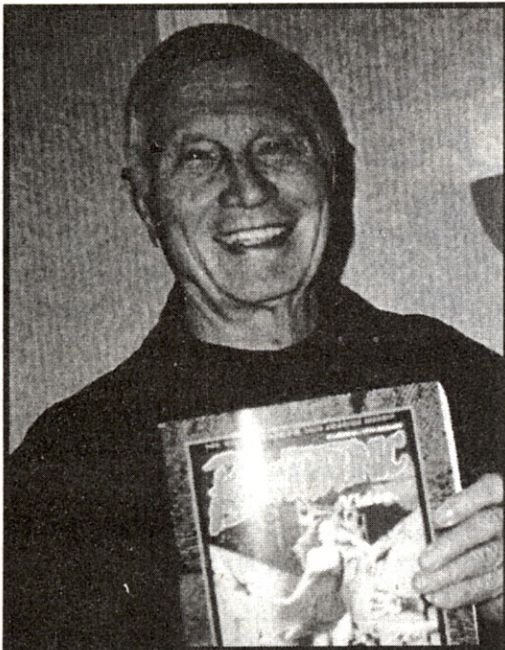
All photos were taken by Eric Caiden or Scott Tisch of Hollywood Book And Poster except for Woodward (Fred Hopkins) and Kamiko (Anthony Petkovich).



Edward Woodward (THE WICKER MAN)



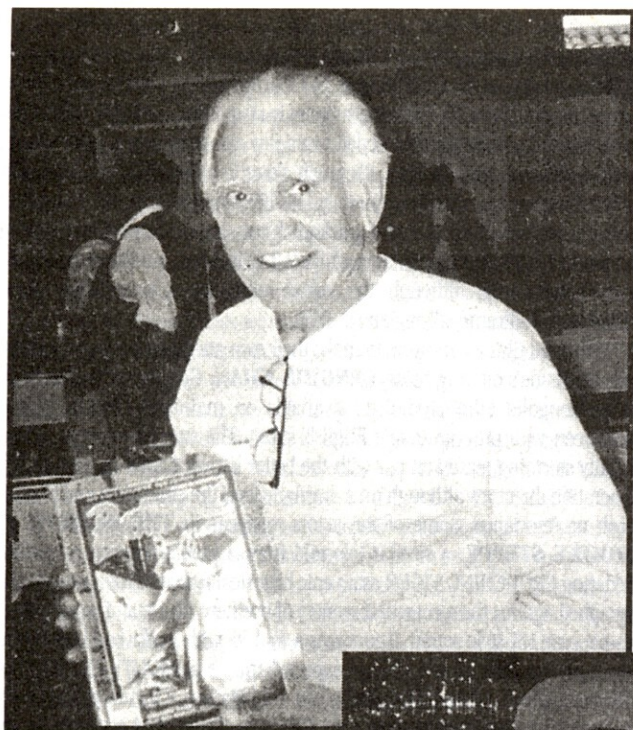
*Jackie Joseph (with LITTLE SHOP OF HORRORS
co-star Jonathan Haze)*



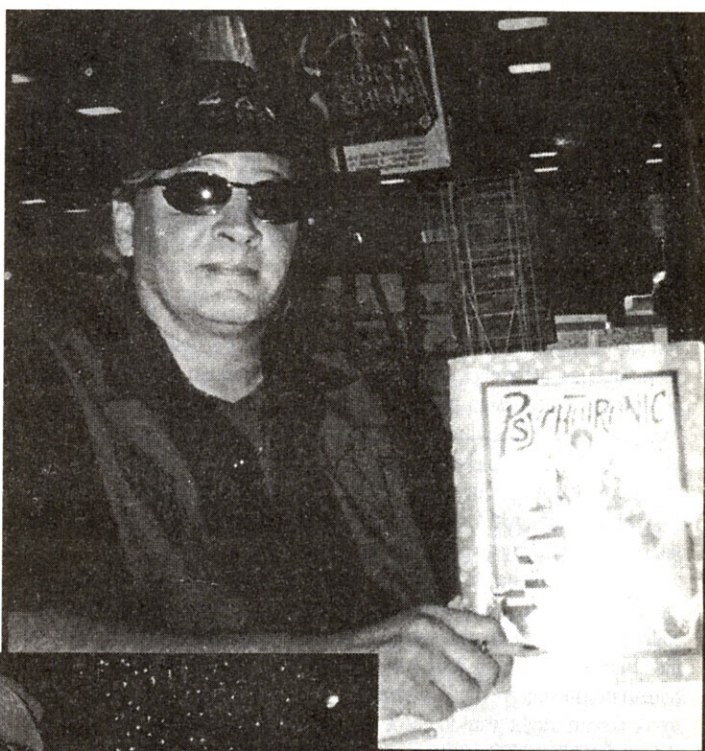
Gordon Mitchell (THE GIANT OF METROPOLIS)



BARBARA SHELLEY



*Dick Bakalyan
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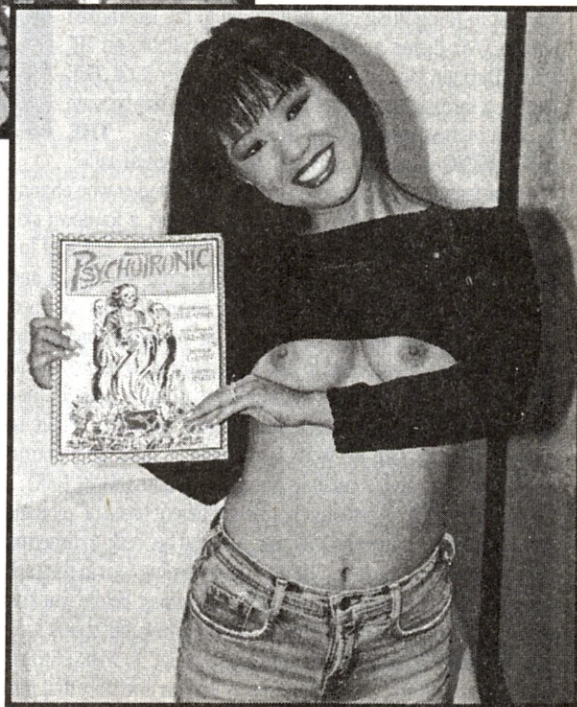
*Scott Ashton
(THE STOOGES)*

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THE DAMNED AND THE DEMENTED!

By Art Black

Asia is indisputably THE place to buy software, games, CDs, VCDs and DVDs. You can find western titles available for pennies on the dollar, plus so much more. And now, at the click of a mouse, you can sift through a continent's worth of digitalia at near-Asian prices. If you haven't yet checked out pokerindustries.com, then quit reading right now and point your rigid browser in their direction. Although I picked up most of the titles in this column during trips overseas (and fully planned on gloating to my buddies at home about all the cool shit I scored), when I got back I found that the same titles were available here at criminally cheap prices. For example...

Korean cinema has exploded in popularity internationally over the past couple of years, although until recently there have been virtually no titles commercially available with English subtitles. The first generation of Korean DVDs did little to change that, but 2001 has definitely seen a major turnaround. South Korean distributors are finally waking up to the fact that even people who don't speak Korean might want to check out some of the best films of the past few years. **NOWHERE TO HIDE** is among the finest examples of modern Korean cinema. A master criminal is pursued by a rule-bending, out-of-control cop. Not exactly the world's most original plot. Me, I still haven't decided if it's an post-modern art film masquerading as an action flick or vice versa. The photography is brilliant, the set-pieces absolutely stunning, the story full of wicked twists, nasty humor and dark turns. **ATTACK**

THE GAS STATION! is, to my mind, even better; an anarchic black comedy about four angry punks who take over a gas station and begin to quite accidentally accumulate hostages. Some festival audiences have been turned off by the fact that the nominal heroes are antisocial, violent misfits, which is of course exactly what I liked about it. That and the hilarious skewering of Korean social stereotypes. The film is among an increasing number of Korean titles released in Hong Kong, and in addition to the letterboxed Korean DVD there's a fullframe version available on HK DVD. (Director Kim Sang Jin followed up with **KICK THE MOON**, a sarcastic comedy of ill-manners that has become the fifth highest grossing film in Korean history)... **THE FOUL KING** is another dark slab of Korean social satire, this time featuring a poor, downtrodden office worker who channels his aggression to become the masked wrestler of the title, a lowdown skunk who wins matches by resorting to dirty tricks and pointy forks. Loads of fun, and the HK Region 3 DVD version includes both the original soundtrack and a Cantonese alternate with the protagonist dubbed by supercomedian Stephen Chow. Chow ad-libs throughout, tossing in deadpan one-liners over previously dialogue-free scenes, so don't be surprised to find him chatting in voiceover with no subtitled translation. He also localizes the humor, so Sharon Stone in the subs becomes Michelle Lee in the soundtrack, Julia Robert and Demi Moore become Cherry Cheung. Director Kim Jee Woon is currently at work on a horror triptych with HK's Peter Chan and Thailand's Nonzee Nimibutr (**NANG NAK**)... **THE ISLE** (region 3 HK DVD) is arthouse horror, a different breed of 'ploitation, a different breed of satire. Our heroine sells beer, bait and her body to fishermen renting out floating cabins on the lake. She also plays peeping tom to the various criminals and miscreants holing up in the remote hideaway. Before you know it, she falls in love, and out come the fishhooks. Slow-moving, but subtly funny and ingenious. **MEMENTO MORI**, the unrelated "sequel" to **WHISPERING CORRIDOR**, is intellectual horror, a three or four-way lesbian love story that jumps around in

time and includes at least one dead participant. Meticulously structured and brimming with symbolism, it's mostly suggestion with little overt horror, and includes references to **CARRIE** and **SUSPIRIA**, among others. Available on region-free, fullframe HK DVD with subpar visual quality... **BICHUNMOO** was announced as a Shaw Brothers-styled swordplay epic from Korea, and opened to much ballyhoo in HK. In truth, it's much closer to early 1990s Tsui Hark wire-work extravaganzas, or more accurately, late 1990s Andrew Lau slick martial arts melodramas. Lots of fights, lots of quickquick cuts, lots of jumping and spinning in blue-lit forests at night. Takes a while to hit its stride, but the second half is pretty entertaining, although the visual ambiance is surprisingly cheap. Available on fullframe, all-region HK DVD.

Mainland China continues to make their own attempts at a grand costume epic, this issue's offering being **GENGHIS KHAN**. Gorgeously crafted by the Inner Mongolia Film Studio, it's available on mainland DVD in glorious widescreen with programmable English subs. The storytelling is grand and visually stunning, easily on par with the better known names of China's Fifth Generation directors, although on a dramatic level the characters and plot lack depth or resonance. Some of the actors reappear in **THE SORROW OF BROOKE STEPPE**, a similar tale told from a purely popcorn perspective. Predating **CROUCHING TIGER** as an epic historical romance handsomely photographed against the spectacular scenery of northern China and peppered with eye-popping HK-style action, it concerns a woman with *really* bad luck in relationships and features a totally unexpected tribute to **MONTY PYTHON** AND **THE HOLY GRAIL** (chop off my limbs, you evil Japanese, I'll gum you to death). Warning to animal lovers: there's no ASPCA in China, and certainly no disclaimer at the end of the film advising that animals weren't injured during the making. Tripwires take down dozens of horses, cattle are burned alive, and one unlucky equine takes a nosedive off a cliff to bounce, bounce, bounce off the

rocks on its long way down to the ground. Available on region-free PAL DVD... Mainland China has developed its own hybrid of Wong Kar Wai and Hitchcock in writer/director Lou Ye. Lou's **SUZHOU** (aka SU ZHOU HE or SUZHOU RIVER) is an ambitious and admirable low-budget effort that just barely misses its mark by being a tad *too* detached. No review yet has failed to mention **VERTIGO**, but that's just the coathanger beneath the cloak. Several stories leapfrog around one another in an alternative manner that's intellectually engaging if emotionally hollow. The best feature is the gritty photography, which elegantly captures the urban decay of Shanghai and the everyday allure of star Zhou Xun, star of Fruit Chan's **HOLLYWOOD HONG KONG**.

Speaking of Hong Kong, **DEADFUL MELODY** is a competently made period actioner from 1994, when every single HK film was required to feature women dressed as men, lots of flying fu and fantasy elements. Brigitte Lin stars

in a role she could have played in her sleep by now, with Yuen Biao along to whup some ass. There's certainly nothing wrong with the film (well, maybe the clownish makeup), but nothing to make it stand out from the crowd. Tai Seng have released it stateside in subtitled and English dubbed VHS versions... Also available domestically from Tai Seng are two recent films directed by Aman Chang and starring Zhao Wen Zhou (or Wing Zhao, or Chiu Man Cheuk, or Vincent Zhao, or whatever they're calling him these days). **BODY WEAPON** is famous for its eye-catching poster that has absolutely nothing to do with the film itself. It begins well, with a disturbingly nasty scene of rape and murder. Then it falls apart. Angie Cheong is perfectly fine as the chick out to get revenge on the masked rapist/murderer and his gang. Unfortunately the only time the film really comes alive is when Pinky Cheung brings Angie to a bar and introduces her to uncredited guest star Clarence Fok, as a flamboyant girlyman who teaches Angie to attract men, and oh yeah, kill them. **FIST POWER** co-stars Anthony Wong as a frustrated, laid-off British cop who takes an entire grade-school hostage. Zhao races to return Anthony's son, battling assorted villains along the way. Decent fights, some good Bruce Law car stunts, and actually a nice travel-



THE FOUL KING

logue of HK attractions (Star Ferry, airport express, Wanchai...). Tai Seng have also released US DVDs of **RICH AND FAMOUS** and **TRAGIC HERO**. Together the two films offer a sprawling tale of gangster alliances and power struggles from 1953 to the present. Unfortunately there's not enough story to warrant almost 3-1/2 hours of screen time and the first film includes some intrusive comic touches. Nonetheless, Taylor Wong is a solid director and the cast is top notch, including Chow Yun Fat as the leader of the good gangsters and Andy Lau as his number one supporter, with Alex Man as Andy's evil, duplicitous brother and Danny Lee in a small role as the cop determined to take down Chow. Pauline Wong and Carina Lau are also notable as the unlucky women stuck in tragic romances. The action scenes are suitably spectacular, particularly the wedding shootout (and ensuing consequences) that cap part one and the **BETTER TOMORROW II** inspired assault on Man's fortress at the climax of part two. Chow and Lau bring along enough firepower to take back Vietnam, and the extras go down in a hail of squibs or fly off balconies propelled by explosions... Also out on US DVD from Tai Seng is Ronny Yu's **THE PHANTOM LOVER**, his ambitious followup to the acclaimed **BRIDE WITH WHITE HAIR**. Shot in 2.35:1 widescreen on an amazing set by master cinematographer Peter Pau, it looks spectacular, and the programmable subs are a vast improvement over the previous import DVD versions with miniscule original subtitles. The story, borrowing from **PHANTOM OF THE OPERA** and Maxu Weibang's **SONG AT MID-NIGHT**, veers into somewhat melodramatic territory, but the filmmaking is good enough to keep the movie from faltering even at its silliest. Although the menus are a little slow and unfriendly, Tai Seng's excellent 2-disc package includes a load of extras, including separate tracks for Mandarin (the original synch-sound version), Cantonese, English, and individual commentaries from Yu and Pau... **DRAGON INN** comes in somewhat less ostentatious packaging but still features the full length version (as opposed to the truncated theatrical cut) and four separate soundtracks, including commentary from Ric Meyers. In a desert inn, thieves vie with cannibals and cutthroats while undercover heroes play subtle games with undercover villains. It's a beautifully filmed, miniature epic with a stellar cast and mind-boggling action, and truly one of the standout classics of modern HK filmmaking. The plot is rich and engaging, the characters thoroughly captivating, and Brigitte Lin and Maggie Cheung clearly relished their roles, facing off against one another in a kung fu striptease that was made for DVD replay... Cinema completists will be both pleased and frustrated by the Japanese DVD release of King Hu's *original* version of **DRAGON INN** from 1966. Like the remake, it's a moody, meticulously constructed tug of war between competing factions in the title abode, this time with the lead females played by Polly Shang and Hsu Feng, with Sammo Hung in a featured role. The problems? Region encoded and no English subtitles. Likewise Hu's **RAINING IN THE MOUNTAIN** (gorgeously shot at Korean temple complexes) and **A TOUCH OF ZEN**, his acknowledged masterpiece and an obvious blueprint for parts of **CROUCHING TIGER**.

CRYSTAL FORTUNE RUN was pretty roundly dismissed upon release. Actually it's an enjoyable piece of pure B entertainment, with Simon Yam as a cop in a beret, swilling constantly from a pocket flask; Anita Yuen in typical perky mode; Cheung Man in a variation on the costumed beauties in **HEROIC TRIO** (The Heroic Uno?); and Kirk Wong as the nasty bastard seeking a diamond that holds the key to half the money in the world. Yep, it's a far-fetched, cartoonish fantasy actioner, with excellent set design and cheap but amusing effects. I particularly liked Anita's description of the perfect mate: "He's a mandom but with looking like sad." The film is available in two separate packages on the mainland (once as **CHAO BA NU LANG** in a superior box but with an identical disc inside) and in the US from World. Also available domestically in World's budget series (letterboxed with original subs occasionally cropped at the sides; no English menu) is the grim **THE ASSASSIN** from 1993. Defaulting to a Mandarin soundtrack, the film stars Zhang Fengyi (FAREWELL, MY CONCU-

BINE) amidst beautiful compositions that look positively mainland, but from the vicious early closeups of eyes being sewn shut, this is pure Hong Kong filmmaking at its most brutal. (Director Billy Chung himself experienced the worst aspects of the mainland when he was kidnapped by gangsters in Guangdong, purportedly gangsters on the *right* side of the law — but that's another story.) Rated Category III for violence, **THE ASSASSIN** features period martial arts with good wire fu and a surprisingly somber, almost Shaw Brothers ambiance, drenched in color, detail and blood. Chung has gone on to craft an ongoing series of entertaining, very cheaply made dark thrillers, including **KILLER**. Chung regular Simon Lui stars along with Jordan Chan, Ken Wong and Mark Cheng as four clubowner/killers who run into all manner of complications, romantic and otherwise. Simon's girl loves Jordan, while Mark is boffing a rival's squeeze. Meanwhile a hit goes awry and the wrong people start to die. Watch for the cleverly shot suicide scene, in which nothing is shown but plenty is revealed. Chung's **ESPRIT D'AMOUR** is a 3-part psychological horror compilation based on stories co-written by Simon Lui. Sadly, despite flashes of visual wit and a few good ideas, the tales pretty much go nowhere and lack endings. Chung's economical, efficient low-budget films have routinely failed to make a dent with the local populace and consequently wind up at the bottom of the HK box-office charts. Nonetheless, he was recently enlisted by Wong Jing to "co-direct" the bigger-budgeted comedy **MY SCHOOLMATE**, **THE BARBARIAN**, featuring up-and-coming actor Samuel Pang. Pang previously featured in three films from Gordon Chan's extremely talented protégé and former action director, Dante Lam. Pang was "introduced" in Lam's **JIANG HU** — **"THE TRIAD ZONE"** as the young tough who tries to enlist in Tony Leung Kar Fai's



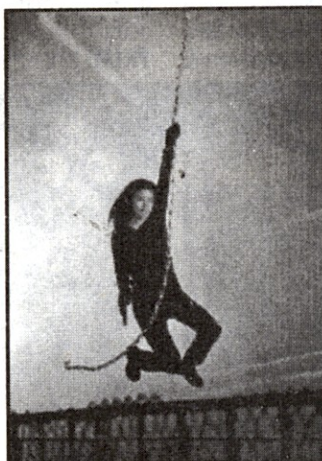
ESPRIT D'AMOUR

gang and then decides to kill Tony instead when he's rebuffed. It's a terrific script from frequent Chan collaborator Chan Hing Kai and former John Woo associate Amy Chin (**HARDBOILED**, **ONCE A THIEF**), ripping into the clichés of HK triad pics and turning them inside out. Roy Cheung utters the words that John Woo heroes were always afraid to speak, and Anthony Wong shows up in what is probably his weirdest role ever. Samuel Pang returned as one of four good cops in **THE HIT TEAM**, the first film from Dante Lam's new production company, Dream Art. The four find themselves on the trail of four dirty (but honorable) cops who are robbing crooks to raise money for a friend disabled in the line of duty. It's a tense thriller, with a planned heist going wrong, resulting in a hostage crisis and a bloody cat and mouse game between crooks, cops and robbers. Pang went on to co-star with Nick Cheung in Lam's **RUNAWAY**, a gentle comedy of gangsters on the run in the Thai beach resort of Phuket. In addition to the expected romantic complications (with Ruby Wong and Anya Wu, the latter as a mute assassin), they come up against lovestruck triad kingpin Anthony Wong and amiable enforcer Ken Lo. The plot gets convoluted as the coincidences pile up, culminating in a shootout that goes in unexpected directions. Unlike Wong Jing, who pushes Nick Cheung to annoying comic overkill, Lam keeps him restrained and gets good performances out of the entire cast, most of whom (Ruby, Nick, Sam) took a pretty scary bungee plunge from an elevated platform for the sake of cinema... **A WAR NAMED DESIRE** is a colorful revenge flick from director Alan Mak (**RAVE FEVER**), who infuses the story with excellent characterization and atmosphere. Francis Ng is a gangster living in Thailand, engaging in turf wars with other HK expats. When his little brother arrives, looking to get back the money that Francis stole from the family, a rival gang sets up both siblings for a fall. It's up to Francis and his loyal compatriots (including Gigi Leung in a deliciously ice-cool performance) to set things right, resulting in a series of well-staged, bloody battles to the death. **DOUBLE TAP** is even grimmer. Leslie Cheung and Alex Fong are rivals for the title of HK's best marksman. After a fatal incident at a shooting competition, a mass murder occurs with a fatal precision that points to one of the duo. The cops close in and make a terrible mistake, leading to a psychological breakdown and violent reprisal. Extremely dark

and thoroughly captivating. **COMEUPPANCE** wittily recounts the crossing paths of three people involved in a series of murders: the killer, the cop on his trail, and the journalist writing stories based on the crimes. Director Derek Chiu (THE LOG) turns Hitchcock on his ear and offers suspense with a wry twist (e.g., the bottlecap in the toilet). I was particularly amused to find that the murderer was a film processor laid off due to the industry recession and using the tools of his former trade to eliminate deserving villains. **CLEAN MY NAME, MR. CORONER!** from noted scriptwriter turned director James Yuen tells an extremely conventional story (undercover cops, bust gone wrong, doublecross), but manages to tell it in a refreshing way. Francis Ng plays the straitlaced coroner forced to help policeman Nick Cheung "clean his name" following a frame-up. Ti Lung plays Nick's boss. No prizes for guessing who engineered the frame. Yuen's script is notably unoriginal yet amusing enough to sustain interest... Taguchi Hiromasa (SHALL WE DANCE?, SUMO DO, SUMO DON'T) stars in **MANIACAL NIGHT** as a fat, nerdy Japanese clerk living in HK. He decides to get laid on his 30th birthday – coincidentally the night of the handover – but neglects to bring condoms, so his prostitute paramour sends him to fetch one. Along the way he is sidetracked by triads, crazed cabbies, mainland tourists, UFO cultists, cops, etc. in writer/director Sam Leong's variation on AFTER HOURS. Filmed in a combination of at least 4 languages (Eng/Cant/Mand/Jpn), the mild comedy co-stars Chin Ka Lok in an amusing role as the over-dedicated Chief of Security who vows to catch the Japanese troublemaker... Stephen Chow hit gold with **SHAOLIN SOCCER**, the biggest hit in HK this summer, far outstripping the box office of Jet and Jackie's Hollywood offerings. It's a darkly hilarious tale of kung fu monks using their supernatural abilities on the playing field, and features an abundance of slick digital FX. Vicki Zhao Wei stands out in a small but infinitely important role as the scarred love interest (one of many familiar Chowisms to appear in the film), while Cecilia Cheung and Karen Mok cameo in tandem. Ching Siu Tung provided the terrific action, Ng Man Tat plays Chow's familiar comic foil, and 60s screen star Patrick Tse (Nic's dad) plays the ubervillain. The disc, rushed out before the theater screens grew cold, features numerous extras including a 20-minute, subtitled making-of, digital breakdowns of numerous FX, outtakes and several excellent deleted scenes, viewable as part of the 'special edition' by hitting the Enter button at the appropriate time.

Another of Chow's most entertaining comedies, **FROM BEIJING WITH LOVE**, has finally made it to DVD. He plays Ling Ling Chai (007), a mainland James Bond who wields a chopper with uncanny skill. Paired with Anita Yuen as a double agent out to kill him, he searches for the mysterious man with the golden gun. It's an utterly hilarious spy spoof featuring ridiculous gimmicks, nifty twists, beautiful women (including Pauline Chan and her deadly breasts) and great action. The scene of Anita trying to patch up Chow after shooting him in the leg is a true gem... **RETURN TO A BETTER TOMORROW** is one of Wong Jing's many ripoff/tributes, bearing no connection to the John Woo films other than its focus on gangster loyalty and betrayal. Nonetheless, it's a great-looking, hugely entertaining crime melodrama with excellent action and a strong if implausible story. Child slavery, heroin addiction, disfigurement and nose cancer all fit into the meandering plot, with a complete shift in storyline about one hour in, when suddenly Michael Wong joins the cast. Wong notwithstanding, the actors are terrific, including Lau Ching Wan as the bungling neophyte who winds up boss, Ekin Cheng as the boss who winds up arrested and then pursued by both good guys and bad, Chingmy Yau as the girlfriend who attempts revenge and winds up suffering some pretty nasty slings and arrows, and Ben Lam & Ngai Sing as particularly vicious bad guys... **RED TO KILL** was previously released on DVD by Ocean Shores with original subtitles; now Universe have rereleased it with programmable subs. Otherwise it appears to be the same 96 minute cut of the film in a slightly more letterboxed version with no extras. Still one of the meanest films ever made, from director Billy Tang

in the days when he took great personal pleasure in making his audience cringe. Extremely dark, ugly and affecting, and creepily entertaining. **LAST SIGHT FROM DEATH** has shown up on VCD, and I guarantee nobody's gonna be foolish enough to commit it to DVD. Sophie Ngan is the sole reason to watch, and even then, keep your finger near the FF button. Shot on video, it looks cheap and the digital quality is pure garbage. Sophie told me it was "experimental" and there's a curious technique at the beginning but it's immediately dropped in favor of a dull story of a murdered hospital patient who haunts a guy into helping find her killer. There's nothing remotely scary or original, and Sophie's ghostly makeup looks more like a cheap whore in a bad nightgown than a phantom. She's far more appealing in **ELECTRICAL GIRL**, a supernatural sex comedy in which she has the ability to predict lottery numbers during intercourse. Unfortunately, her orgasms also tend to electrocute her partners. It's stupid as a boot and like every sex comedy ever made it co-stars the terminally annoying Charlie Tso, but the plotless meandering is mildly entertaining, particularly the SEX AND THE CITY riffs with Sophie chatting blithely about genitalia with horny girlfriends Crystal Cheung, Grace Lam and Teresa Mak. And yes, Sophie does disrobe; in fact the opening sequence features her climbing into a bubble bath and describing different methods of masturbation for the camera, so you won't even need to hit the search button... Director Ivan Lai (ANCIENT CHINESE WHOREHOUSE, EROTIC GHOST STORY III) apparently liked Grace Lam enough in GOD.COM that he cast her again in the dreadful shot-on-video



MARTIAL ANGELS

HOT ROD, available on VCD only. A gaggle of freshly scrubbed triad kids graduate from garage owner Tommy Wong's gang to a bigger boss, and bigger troubles. Familiar story, subpar execution. Christy Cheung from SPACKED OUT co-stars as one of the ill-fated kiddies. **THE WARNING TIME** attempts to meld the wasted-youth atmosphere of SPACKED OUT with a triad flick. Vincent Wan (who co-wrote and directed) plays a supercool triad just out of the joint. He takes a job for boss Yu Rong Guang and an apartment with a group of young sex-and-druggers. When Yu's son dies at a dope party in the youngsters' apartment, Vince has to square things up. Of course, just to complicate matters, the mother of the dead kid is Vince's ex, and the pair immediately rekindle the old love light. It's nothing special, although the cast make it watchable (including Roy Cheung, Tommy Wong, and Carrie Ng as mom)... Teresa Mak appears as one of seven **MARTIAL ANGELS** (four more than Charlie), along with Shu Qi and a host of ex-models. Great poster. Nice trailer.

Lousy movie. The script is dead in the water and director Clarence Fok seems to be working on autopilot. At least the DVD comes with a bonus disc promoting the parent company of the film producers. I was certainly fascinated to learn the annual gross income of CMC corporation over the past five years. **THE LEG-END OF A PROFESSIONAL** really wants to be a better film. In fact, it wants to be lots of better films, and steals liberally from THE PROFESSIONAL, LA FEMME NIKITA, BULLETS OVER SUMMER, etc. Anthony Wong takes Josie Ho as his apprentice assassin. They fall in love and he decides to retire, but first, one last job. Anthony and Josie are both fine, fine actors, but I'm sorry, I just can't manage to suspend the disbelief necessary to accept them as a couple. Also slumming in the flick are Law Lan as Anthony's mom and Law Koon Lan as his besotted hit-broker. Anthony and Josie reunite for **CITY OF DESIRE**, starring Sandra Ng as the scion of a wealthy Macanese magnate. Taking over for dad, she is scandalized to discover that there is prostitution in Macao. Typical of Manfred Wong scripts, there are too many characters, too much storyline, not enough focus. Badly rendered programmable subs don't help, offering too much white on white. **SCAREMONGER** has no real plot to speak of, just tenuously connected scenes involving a flesh-eating virus, a supernatural murderer, and a gweilo ghost child who drinks milk and mysteriously turns into Jude Poyer. To be honest I'm not sure I'd like it at all if I hadn't been on set when they were filming the climax, with Sam Lee, Jerry Lamb and Myolie Wu tied to a pole while Jude got yanked around on wires. It's a typically cheap, scriptless stew, featuring

beasties, kung fu, brief tributes to other genre films (including a *MATRIX* joke), visible wires, extensive use of a sex doll as stunt double, and broad, mildly amusing comedy. **VISIBLE SECRET** is one hell of a lot smarter, although it too tips its hat to the west in some lifts from *THE SIXTH SENSE*. Billed as a horror comedy, it's neither scary nor particularly funny, but it is entertaining, starting from the prelude wherein Anthony Wong loses his head in a traffic accident — and then stumbles around looking for it. Director Ann Hui began her career with smart, offbeat supernatural tales, and it's good to see her returning after her stint in the arthouse. It's also good to see Hui Ying Hung in a significant role, here playing basically the possessed Steve Martin part from *ALL OF ME*. Eason Chan is fast becoming one of my fave HK actors (he was superb in the relationship drama *12 NIGHTS*) and the unpredictable story from ghost specialist Abe Kwong is a treat. Kwong makes use of local folklore and sets a portion of the film in the Dong Tai area of Cheung Chau island, so notorious for suicides that travel agents will no longer accept bookings from tourists traveling alone. Unfortunately the local government objected to the scenes of Jo Koo as a ghost riding the MTR (HK's subway), and her few minutes were cut from the film, although she still figures prominently on the posters, the DVD cover, and in the trailer. The DVD also includes a (sadly unsubtitled) documentary in which the cast and crew discuss their experiences with ghosts and their intentions in making the film. Hui explains she wanted the audience to wonder who was a ghost and who was human. Cinematographer Arthur Wong talks about growing up in government housing complexes, which he still finds scary with their long, dark, empty halls, and discusses lighting the hallway scenes in green with touches of red...

HEROES IN LOVE is art lite. Four (or five) young pop icons unite to direct three (or four) short stories. Wing Shya's *KIDNAP*, co-starring the marvelously named Elegant Tong, is a brief and uninteresting lesbian ode told largely in static images, a technique that Wing credits in the (unsubtitled) supplementary material to his stint working under Wong Kar Wai. (WKW associate William Chang also contributed to the film in several capacities.) *MY BELOVED* from prettyboy idols Nicholas Tse and Stephen Fung tells the tale of a geek in love with his gun, and the vengeance he tries to wreak on a former employer. Eason Chan's assistant, Por Wu, plays the odd-looking loser. OH G! by female director GC Goo-Bi is the slightest of the tales and the longest, as well as the best. Two young people become infatuated with one another and engage in everyday boring pastimes. Slow to start, it builds toward a definite goal and leads into Jan Lamb's brief coda, *TBC*, a clever voiceover atop images from the preceding stories... Director Jacob Cheung, an arthouse mainstay, flirted with lesbian themes in *INTIMATES* and then decided to go one step further. He hired Anita Mui and Junna Risa from the Japanese TV drama *LOVE GENERATION*, with the thought that a Japanese actress would be less inhibited, but found Risa to be more conservative than he hoped and reworked the script for *MIDNIGHT FLY* to make the characters strangers who become good friends — and happen to discover that they share a man. Beautifully shot in Paris and Morocco with most of the dialogue in English, it breaks all the narrative rules and veers into wildly unpredictable territory, with far-fetched plot twists and a fair amount of suspense. A good comeback for Anita, after the unspectacular period comedy *WU YEN*... Andy Lau made his international bid with his "one hundredth" film, **A FIGHTER'S BLUES**. In it, he plays Ah Fu (the film's Chinese title, meaning "tiger"), a boxer who discovers upon release from prison that he's got a daughter in Thailand. Takako Tokiwa plays the Japanese missionary who takes a shine to him. Before you can say Hail Mary, dad and daughter are trading I Love You's while Takako, the heart and soul of the film, offers obligatory reaction smiles. But Andy's got something to prove in the ring, even if it means tearing apart his new family. It's a dour and humorless tale, rich in atmospheric detail, tightrope

walking the thin line between a finely wrought emotional drama and overwrought melodrama. Directed by Daniel Lee (*BLACK MASK*)... Tsui Hark's most recent bid at the international market is **TIME AND TIDE**, a terrifically entertaining crime story that makes up for a cohesive storyline by virtue of the spectacular action scenes. Nicholas Tse is a bodyguard in the employ of shady Anthony Wong. Mainland rock star Wu Bai is a hitman trying to lead a retired life, and failing. Cathy Tsui is Nic's pregnant lesbian girlfriend. Pop musician Candy Lo, in an excellent, award-nominated performance, is Wu's pregnant wife. But the true stars of the flick are the action choreographers and cinematographers. The three-way shootout in the tenement is a kinetic masterpiece, marred only by a bad special effect at the close. Co-cinematographer Herman Yau is also one of the most eclectic directors in the world, cranking out meansploitation classics and crafting artier, more ambitious fare such as **FROM THE QUEEN TO THE CHIEF EXECUTIVE**. Rooted in reality, the film examines the plight of youthful criminals who fell between the cracks as a result of the handover. Due to their age they were never tried as adults but rather held without sentencing. Inherited by China, they engage an idealistic lawyer to battle for their rights. It's an extremely well-crafted film, marred by the saintliness of the protagonists and a bit too much teary eyed melodrama. Yau, a born rocker himself, cameos playing a guitar in one shot and cast talented Mainland female singer/songwriter Ai Jing ("Made in China") as the film's catalyst for change... In addition to working on Tsui Hark's *LEGEND OF ZU*, the prolific Yau also directed the Tsui-produced **MASTER Q 2001**, a mix of live action and computer animation. Aimed at kids, it's lightweight but filled with clever gags, and features an appealing cast (Nic Tse, Cecilia Cheung, Chan Wai Man)

interacting nicely with the technical innovations. The popular cartoon character was the star of HK's first color animated feature back in 1981, the old-school animated feature **OLDER MASTER CUTE**, in which he and his cohorts become involved with crooks and learn kung fu from Bruce Lee. The disc comes with a choice of endings, one of which posits Bruce in the ring against a selection of fighting opponents: Arab, black, white and Japanese.

America has caught yellow fever in a big way, proving once again that Jean-Claude Van Damme is a man ahead of his time. In fact, two men. Once again VD has corralled Ringo Lam to direct, and once again there are two Van Dammes in **REPLICANT**. The story is so dumb they probably had to remove memory from the computer that wrote it, but it's genuinely entertaining nonetheless, with VD initially introduced

as a vicious serial killer. The cops get the bright idea (after watching *FACE/OFF*, probably) of cloning a new VD from trace elements left at a crime scene. VD2 is psychically linked to VD1 (of course), allowing grumpy Michael Rooker to stumble into lots of bad situations and require extrication. Good action, stoopid fun. **KISS OF THE DRAGON** is at least as dumm, with Jet Li proudly taking credit for the insipid story. Once again, however, the film is far better than the source material, with nice, edgy direction and an appealingly gritty characterization from Jet. Viewers of the Malaysian bootleg VCD will find additional hidden appeal; although it's the original English language print, English subtitles have been added — by someone who clearly doesn't speak the language fluently and substitutes a pidgin approximation throughout. Hence when Brigit Fonda (as the misunderstood hooker with the heart of gold, natch) mouths, "you think I'm the village idiot?" the subs proclaim, "you think I'm a Juliet?" Curiously poetic. Villain Tcheky Karyo is excellent as the bad cop behind the conspiracy (a bad cop? a conspiracy? no!), a role obviously patterned after his perfect turn as the wickedest lawman on the planet in **DOBERMANN**. Available on mainland Chinese DVD with English subtitles, the French film is a marvelous heist flick with Karyo way out-uglying his quarry, a gang led by Vincent Cassel. The bad



SCAREMONGER Jerry Lam, Myolie Wu, and Sam Lee

Photo by Art Black

guys are the true heroes, despite (or because of) their cavalier usage of grenades and armor-piercing weaponry. The violence is totally over-the-top, even when it's simply verbal. Karyo absolutely *destroys* a poor drag queen without shedding a drop of blood... Also from France, **TAXI** and **TAXI 2** (both written by KISS OF THE DRAGON producer Luc Besson) are thoroughly entertaining time-wasters about the wildest cabbie in France and his run-ins with terrorists and bank-robbers. Both are fairly low-key comedies, with superb driving sequences (coordinated by Remy Julienne), amusing plots and appealing performances... Available on Mainland DVD with programmable English subs is the terrific British crime flick **GANGSTER NO. 1**. Malcolm McDowell is the title character, who quickly fades to voiceover for the '68 flashback that makes up the bulk of the film. Back then, David Thewlis was No. 1, and Paul Bettany (in a magnificently wicked performance as the young Malcolm) aspired to the throne. I should mention up front that the ending is weak, but otherwise it's a great story superbly told, with fascinating characters and complicated relationships, vicious violence, spot-on period atmosphere, cool music and top-notch acting and directing. All this, plus the word "fuck" uttered about every four seconds.

Recent Japanese films are generally hard to find with English subtitles, but thanks to our friends in HK (and Poker Industries), some of the very best releases are trickling into the US on subbed DVD. Takashi Miike's **THE CITY OF LOST SOULS** features HK model/star Michelle Reis as the moll of a hypercool one-man gang. It's a playful romp of a crime film, with definite echoes of NATURAL BORN KILLERS (dig that animated cockfight), and there's no denying the power of the individual scenes; unfortunately it fails to hold together as a cohesive film. Miike, best known as the goremeister behind FUDOH and DEAD OR ALIVE, exhibits a very different control over his audience with **AUDITION**, the best film I've seen from him to date. Here he truly proves himself a cinematic craftsman (as opposed to a one-splat wonder). Slowly he builds a genuinely unsettling story, slipping in occasional jolts to keep you off guard, hitting a definite climax and then doing the impossible by continuing to build. The violence doesn't hit until the last act, but that only makes it hurt that much

more. Available on region 3 HK DVD... **BATTLE ROYALE** is a full-fledged phenomenon that has swept Asia (and cognizant Americans — all seven of them). You know the story by now: a group of students is drugged and deposited on a deserted isle, each one gifted with a weapon and an exploding collar. Their captor, played by Beat Takeshi in typical nasty mode, instructs them to kill one another. One will survive — or else all their heads go pop. It's LORD OF THE FLIES backwards, filled with wrenchingly violent set-pieces and a surprising amount of heart. Available on HK VCD... **NEO AMAZONESS — LOLITA OF THE JUNGLE** has a great title and copious female nudity, but that's about all. **METROPOLITAN POLICE BRANCH 82** doesn't even have much nudity. Neither film is subtitled on HK DVD. **THE BEDROOM** has nudity and no budget, and that's enough. Director Sato Hisayasu is a visceral visionary in the Cronenberg mold, filling the brief running time with an overflow of twists and perversions as the protagonist subjects herself to drugs, sex and humiliation at the hands of a hedonistic secret club in order to discover the truth behind her sister's death. Shot for pennies, it actually benefits from the cheap atmospherics. Co-starring in a small role is Sagawa Issei, a bizarre cult icon in Japan. In real life, Issei killed and ate parts of his Dutch girlfriend in Paris in 1981. Committed to an asylum in Europe, he was later shipped home and freed by his wealthy businessman father. (Director Hisayasu filmed his story separately as DREAM OF AN EMBRYO.) **ANOTHER HEAVEN** from director George Iida (CYCLOPS aka THE UNBORN, the TV horror series NIGHT HEAD) takes the central gimmick from THE HIDDEN and turns it into a tasty thriller filled with cooked brains and a body-hopping entity. Not much suspense, just an engaging narrative drive and truly likeable characters. On HK region 3 DVD... **EVIL DEAD TRAP 2** is even better than the entertaining original. Featuring possibly the unluckiest protagonist in the history of film, it's a bizarre, gory meditation on sex and abortion. Unlike, say, THE SIXTH SENSE, this puzzle doesn't come complete with easy answers and a tidy wrap-up. Instead it's a challenging intellectual game that prefers to provoke the viewer and leave the solution to your imagination. Highly recommended.

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Paul Koslo

Interview by Justin Humphreys

Paul Koslo was born Manfred Koslowski (pronounced Kos-lov-ski) on June 27, 1944 in Germany, the son of a Prussian soldier. "When I was a kid, when I was living in Germany, when I was about four years old, I was cognizant of the fact that these big Sherman tanks of the GIs, the American troops, would go rumbling down the street. You couldn't miss it because the earth would shake for miles around. And we'd be out there in awe, me and my other friends in the neighborhood. We and other people would be standing there watching. And the GIs would be throwing out Wrigley's chewing gum and Hershey's chocolate bars and kids would be there in droves fighting for them. The country was pretty devastated after losing the war and the Americans had taken over. All the citizens would meet, mostly, in the beer gardens and would talk amongst themselves about what was going to happen to their country, I guess. So a lot of us kids were left on our own for long periods of time. So what I did was I started to daydream and I found out about cowboys and Indians from the Americans. So we used to play cowboys and Indians. It was a natural progression from the Americans, since nobody else had cowboys and Indians and we were really intrigued by that.

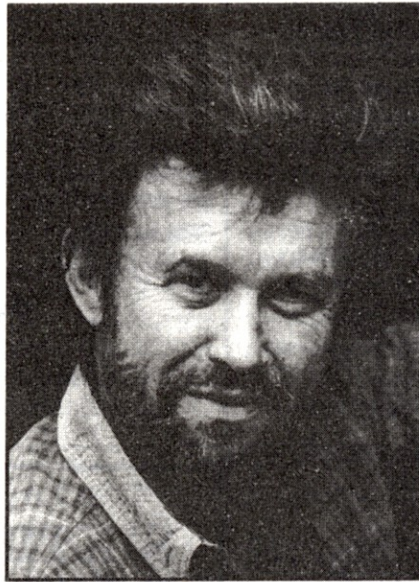
My dad came (to America) in the fifties and we came shortly after. We moved to Regina, Saskatchewan in Canada, which, at that time, was like Podunk (laughs). In the fifties, things were first beginning to get technologized across the country, so you can imagine what it was like there. I spoke German. I'm of Polish and Russian grandparents- obviously with the name Koslowski. My native tongue was German and it was really tough trying to adjust. But when you're a kid, you can learn another language really easily. It took I'd say a couple of years to adjust. My mother was a homemaker until later when she used to run a deli in a big Safeway supermarket up in Canada. And my dad did a bunch of different things. When we first moved to Regina, he worked for a German newspaper, he swept floors in Simpson's (a Canadian version of Sears), and he was a private detective and built his own home, all at the same time. So he was definitely doing twenty-four hour days for the first couple of years. I think that's probably what eventually killed him, because he died when he was about fifty-seven of emphysema. He was a smoker, so it was probably all the pressure. He got asthma and it turned to emphysema. He actually died in the hospital bed with a lit cigarette burning in his fingers. And if the nurse hadn't walked by the room and noticed that the cigarette was burning- she smelled something- she smelled the skin. She just happened to look. She said if she hadn't done that, then the whole hospital could have burned. It's amazing what cigarettes can do.

When we were in Canada, in Regina, I saw my first film about a year after we arrived. It was five cents to get in and the popcorn was free. It wasn't till later that they charged for popcorn. The first movie I ever saw was (a Tarzan movie) starring Gordon Scott. When I saw a picture, like another world on a wall, y'know, I couldn't fathom that but I related to it instantly because it was like inside my mind when I imagined things, playing cowboys and

Indians. And then I knew, right then and there, that I wanted to be an actor, from then on. I guess I was about eight years old. I couldn't relate to people, although I knew I was a person, because I could talk like they could. But usually, we (kids) were just pushed out of the way. Because our parents were busy trying to build a new life. And they didn't know what was going to be happening to themselves in Germany, either, and I think that's when my dad made the choice to emigrate to Canada. And it was natural from when I saw that (movie) for me to want to go into that or want to act. Actually, we moved from Regina to West Vancouver, British Columbia, probably in '57 or '58. I went to school in Horseshoe Bay Elementary School and then I went to junior- and high school at West Vancouver High. But I was always the guy that was sort of a little bit in trouble, I was like one of the two percent-ers (laughs). We'd do all kinds of silly stuff, like when the principal would be about to start the hundred-yard dash- he'd always be the one to fire the starter's gun- we'd throw a dead, plucked chicken onto the track.

Or if I was running on the track team, if they were doing the mile race or something- one side of the track was on the slope of a hill, so I would get to the outside lane and, after a couple of rounds, I would just duck down on the side of the hill on the far side of the track and, then, when it came to the last lap, I would pop back up [laughs] and be like a hundred yards ahead of everybody. Of course, I got reprimanded pretty badly. There was sort of like a gang of us. Other stuff we would do was, when they'd check all the combination locks, they'd all be off of the lockers, so we'd sneak around and take all the combination locks and lock them up together. You can imagine: they'd have to go and get the files in the principal's office and go through all the numbers. Stuff like that. Really weird stuff. But we had a lot of fun, too. We'd have "best leg" contests, boys against the girls. We'd wear panty hose, we'd shave our legs. It was a hoot.

"Of course my dad and I never got along, unfortunately. We had a lot of problems. I guess, right from their soul, kids rebel a lot. It's been like that since the beginning of time, father rebelling against son. Just look at REBEL WITHOUT A CAUSE. It's inherent in all countries, especially this one. It's gotten big because of the media and the movie industry. We didn't see eye-to-eye and there were a lot of different reasons for it. In his upbringing, he never got along with his dad, so he didn't know how to act with me. So I left home when I was really, really young, when I was about twelve. I wound up working for my brother-in-law to-be. He married my sister a couple of years later and he was from Germany, too. He was building apartment kitchens in a big shop. I went to Victoria, British Columbia, on Vancouver Island and I worked for him for about a year. Then, that next summer, I went back to the mainland and I was traveling a little bit, just to see the country, and I got commandeered by the Mounties to fight a big forest fire and I did that for four months, all summer long. They paid me seventy-five cents an hour, twenty-four hours a day. I think I amassed about thirty-two hundred dollars, which was a fortune at that time. I took that money and I hitchhiked across North America twice. That was until I was about fifteen. I did that for over a year. Then I finished high school. As a matter of fact, I went back to West Vancouver High. They had what was called The Great Thirteen, which was like a first year junior college, but I'd been out in the world too much and just couldn't get back into the regimentation of it. I'd heard about this great act-



ing school in Montreal, so I decided to audition. My parents didn't know where I was. My dad and I never got along. He never encouraged me at all. He kind of laughed at me when I told him I wanted to be an actor. I didn't have any support whatsoever, so there was a lot of negative feelings about that.

"After I did high school, I decided to go back east to Montreal to go to the National Theater School there, which was a sister school to the National Theater in London. I'd been doing a few little acting jobs on television, small parts, a couple of lines here and there. I did it just to see if I liked it. I LOVED IT. It drove me to keep on going, but I realized that I needed training. I auditioned for the National Theater School and I got in. And I got a Ford Foundation Scholarship. I studied in Montreal for a year. I was doing waiter jobs, working in gas stations in Vancouver and stuff in the interim. I was a year late in graduating from high school, so I was already nineteen instead of eighteen. I did a year at the Theater School and then I got kicked out. The first year there, you learn the technique of acting, you learn diction, interpretation, improvisation, voice, dance, music, broadswords, fencing with foils, rhythm, everything. And the third year, you study plays and put them on for the public. My thing was, again, I was sort of the two percent-er type. I was asking too many questions. I was saying, Well, it could be like this, couldn't it? I mean it doesn't have to be.

"We were in Stratford, Ontario, which is about five hundred miles from Montreal, where we'd go during the summer to put on plays. And that first summer after we had been at Stratford, the artistic director called me in and said, 'You may be really talented, but I don't want you back next year. You're outta here.' It was like a mule had kicked me in the head. I just turned around on my heel and I never said anything to him. I just walked out. Then the assistant artistic director called me and said, 'This is probably the best thing that could've happened to you, Paul, because you've got a lot of talent and you'll be out there learning what it's all about. Take your talent and go out there and get jobs. Get work and learn in the business. You don't have to do plays for two years.' I got out and about a month later, I was walking across the parking lot of CBC, the Canadian Broadcasting Corporation. Four guys, business-types, were walking across the parking lot the other way. As we passed each other, a guy says, 'HEY! You look Russian- can you act?' I said, 'Well, as a matter of fact, I just finished at Stratford this year.' He said, 'Oh, good, man. Come on up to my office. Here's my card. I'm casting the lead in this Festival Series, which is like a Kraft Playhouse for Canada.' I said, 'What is it about? Is it a good part?' He says, 'It's the LEAD, man. It's the part of Raskolnikov in CRIME AND PUNISHMENT by Fyodor Dostoyevsky.' FUCK!

So I went there about three months later. I didn't know anything about it. I didn't have enough time to get any information so I could be prepared somehow. But I didn't need to because they had everything there. Actually, Michael Sarrazin, Rudolf Nureyev, and all these other guys were up for the same part. (Note: the co-star was Genevieve Bujold). I just happened to be in the right place at the right time. It was made-for-TV. It played on PBS on the east coast outlet, because New York's not far from Montreal. Somebody from William Morris in New York saw it and they asked me if I wanted to be represented. I met the guy from the William Morris office and they signed me. By that time, after I did that show, I got another show out of that, about Dylan Thomas. I was living in Toronto and now I had the William Morris Agency behind me and they said, 'Listen, Paul, we want you to meet the

guys on the west coast, too.' So I went there and I met them and I came back to Toronto. Then I decided to move to Hollywood in 1966."

Some Koslo filmographies include the Euro western DJANGO. "In '66, there was a Spanish film crew that came and did an interview on me and I was supposed to go do a spaghetti western. I don't know if that had anything to do with it." Koslo spent much of 1967 back east in NYC on stage in Hair. His feature film debut was playing a psycho in a movie known as FLUX, MANIAC, or THE ZODIAC KILLERS. It was made by Jack Starrett and Richard Compton, but was never released. "The first movie I did here, Jack Starrett directed, he did THE DION BROTHERS, CLEOPATRA JONES. He was an actor. He was Gabby Johnson in BLAZING SADDLES. He was a hell of a director. He was actually a really good director, but he was a real renegade. He didn't like the big studio system and he bucked them and they didn't like him for it. So he never really made it to be a big, major director." THE LOSERS (70) is a fun if ridiculous Nam biker cult film, later featured in PULP FICTION. "I had the chance, of course, to leave the country and go to Manila, to see part of the world I'd never been to. And that was really interesting for me. Jack cast me because I'd done the lead for him in THE ZODIAC KILLERS. And I realized that Jack had a lot of talent, because, man, this guy would shoot beautiful stuff! He was really a talented guy. William Smith and myself were sort of the leads. William Smith is the king of the biker movies. Actually I just saw him a while ago. He's a little crazy, but he's a good guy." Smith had already starred in Starrett's RUN, ANGEL, RUN (69).

"We got there (Manila). It was a long flight. I was about twenty-five. I'm feelin' pretty good- I love this part I'm playing, this guy Limpy. And, here we are, we're like five reprobates from California out in the middle of the jungle. And it's a ludicrous scenario of five Hell's Angels taking on the whole Red Chinese army, trying to rescue a CIA agent (laughs). We had a guy there, Gary McClarty, who's like the whiz of bike stunts and things. He's the best in the business. I rode the three-wheeler (bike), the others were like Yamahas. We converted them. Some of the movie



JOE KIDD

plot was us reworking our bikes with machine guns on the handlebars... I reworked this three-wheeler, which was actually a Harley frame with a Volkswagon rear end and a roll cage. We had a big rocket launcher on top of the roll cage, then fifty-caliber machine guns on either side of that. And they actually worked. All I had to do was press a button and blanks would come out of there. So did the rocket launcher, it shot dummy rockets. All that stuff was really exciting to me. That was the first time I'd ever had to learn to ride a motorcycle. This guy, Gary McClarty, who's a legend in the business, taught me to ride. So I've got a lot of memories there. And, of course, the women were hot and heavy and the drinks were cold and strong, and we were stayin' there in the jungle. It was a six-week shoot and after the first three weeks, we found out that the producer of this show wasn't paying us back in Hollywood, so we went on strike. We made some calls from where we were staying, the Manila Hilton, and the agency got some money over there for everybody for the first three weeks (work). Bill (Smith) instigated that. He said, pardon my French, 'If that motherfucker comes around, I'll throttle his fucking neck! How dare he not fucking pay us!' But Bill is a very genteel guy, he really is. Did you know that he speaks seven languages fluently? He was an interpreter in part of the diplomatic corps in the Korean War. He's always been a dear friend and I'll always support him. He's got nineteen-and-a-half inch arms. A regular person's neck is only about fifteen-and-a-quarter

or so. He's really lean, but he's all muscle.

"We had people cook, these Filipinos who live in the jungle, (in) these small villages and stuff. And they used all the natural stuff for cooking, parts of the natural habitat that were edible, fruits and coconuts they got off the trees. It's something you'd never think of now because we're so automated and we've become so technologically advanced. They'd have wild game that they'd cook up and raised chickens and hogs and things. They'd just slaughter them and cook 'em up. It sounds kind of primitive, but it was really romantic. It's so nice to go to another country and you don't understand them and they act so helpful and nice. I fell in love with the Filipino people, I really did. They were so nice. I mean, in any big city, you're gonna get some idiots. But everyone, to a fault, was just perfect. I couldn't have asked for a better experience. Other than that we didn't get paid for the first three weeks. And then, later, when we got back home, we had so much overtime, we hit him (producer Joe Solomon) up for that, too.

"My next picture was *THE OMEGA MAN* (71) and Charlton Heston was then president of the Screen Actors' Guild. I said, 'Hey, by the way, I just got back from the Philippines and this guy owes me about forty-two hundred bucks in overtime.' And he made some calls to the legal department and they got this guy and I had my check with-in about two weeks. So that worked out really well. I had a lot trouble with (*THE OMEGA MAN*). I'm just starting out, remember, and I have about three or four movies under my belt and I don't want to step on anybody's toes. I want to be a consummate professional and Rosalind Cash took me under her wing. Because what happened was that Heston was so busy, being president of the Screen Actor's Guild and Reagan was an old buddy of his, because he used to be president of SAG, and, at that time, he was governor, I think (Note: Yes, he served two terms). Heston would be busy all the time; he'd have limos standing by. So all the stuff that I did with Heston, which was quite a bit of work, when it came to my close-ups, I did them (acting) with a mop. They had a mop and they set the wooden part of it down on the floor and the mop part was where Heston's head was. They had this mop handle, say about six foot-three, and I would do all my acting, all my close-ups with the mop and the script girl held the script and would say the lines and the mop would be in front of her head. So I got very disconcerted, I got very insecure. That was just his thing when he thought it wasn't important for him to be there. He never did that with Rosalind Cash of course- of course you wouldn't do that: they had a plotline relationship. So Roz kind of took me under her wing and she explained to me that I was doing a great job and for me to keep it up and for me not to lose faith in myself. Because it was a big movie for me. There was basically Lincoln Kilpatrick, Anthony Zerbe, Roz, and him and myself were basically it as far as (the leads). I thought, 'This will be great. Hopefully I can do a good job.' And, then, when it came to my close-ups, he wasn't there. I wasn't getting anything (reaction). It was very disconcerting. It was strange. And some of the people said something about it. Boris Sagal, the director, was really gracious. As a matter of fact, one time he invited me and Roz over for dinner and that's when he apologized for Heston's behavior. He said, 'He doesn't mean to be that way.' And sure enough, before the movie came out, Heston invited me over to his house and out for dinner at Chasen's one night. He was really gracious. He didn't actually say, 'Hey, listen: I'm sorry I wasn't there for the close-ups.' But in his own way, in a roundabout kind of way, he apologized.



JOE KIDD (with Don Stroud)

"*VANISHING POINT* (71) was sort of the first road picture, where people (making the film) went on the road and they drove. The whole crew and all the equipment and all the trucks would drive from town to town. It was like on the *LOSERS* when we lived in the jungle. And now, when the company moves, the actors just fly. It was like a caravan. That was really a great experience, too. *VANISHING POINT* is a cult classic. I read for the director (Richard C. Sarafian) and what happened was, on the way to Fox, I was on my motorcycle and I was wearing an American flag shirt. In the 70's, it wasn't done because people were burning the flag because of Vietnam being so unpopular. Man, I got a ticket on the way over to the studio by this cop for wearing an American flag shirt! For desecrating the flag! I couldn't believe it, man! So I was pissed. It kinda made me late, and in those days you didn't have cell phones and I didn't have the studio number. I was about twenty minutes late. So I started to recall to the director what had happened to me. And I was so pissed, so full of emotion, he said, 'You know what? You're gonna play that cop. I don't even have to have you read for me. And that's how I want you to play him, just like you are right now, the emotion you're feeling. Because you want to get this guy (Kowalski, a Nam vet) and you're gonna be feeling that emphatic about trying to get this son of a bitch.' He cast me in that. We started it

in Denver, Colorado. *VANISHING POINT* had an incredible cast. And Kowalski was Barry Newman. He (Kowalski) didn't say much. He was more like a Charles Bronson-type character. Newman was a really nice guy. He always had a good thing to say about everything. Cheerful. It's funny, because he wasn't like (his character) at all. He was like a nice Jewish boy (laughs)."

In one scene Koslo's character clubs the blind disc jockey (Cleavon Little). "He was a nice guy. You know, I did *ROOTS II* (79), working with African Americans.

And I've never had any personal problems with racial prejudice myself ever. And, yet, when I did *ROOTS*, I played this guy that started the Ku Klux Klan, Earl Crowther was his name. I took my work home because I thought I needed to. The character went from his mid-20's up to about seventy-seven years old. I had about four hours of makeup every morning. So everybody hated me, but they were gracious enough to know that that (character) wasn't like me, but that I was preparing all the time. When you put pressure on people like that and it's about the racial situation to begin with - the point I'm trying to make about Cleavon, is that he said, 'C'mon, man. Do whatever you want. In a general scale, we have a racial issue, but, one-on-one: that's how we can make a difference.' And that just opened everything up for me (for that scene), you know what I mean? Again, he was a really talented, gifted guy. When he smiled, the whole world lit up. You can see that in *BLAZING SADDLES*. Great eyes, just so black and white. And he was good in *VANISHING POINT*, too."

Richard Compton's *WELCOME HOME, SOLDIER BOYS* (72) was a violent tale of four returning Green Beret Nam vets who kill, rape and destroy the town of Hope, NM. Joe Don Baker, Alan Vint and Koslo starred. *JOE KIDD* was also in 1972. "That was a western, and it was big for me because I'd never actually been on a horse. They were behind (schedule) at Paramount, so I was driven straight from there all the way up to Lone Pine. And when I got up there, Clint and the guys were so gracious- they knew I couldn't ride that well. So they let me ride all the time that I wasn't working. And they showed me how to holster a gun, how to quick-draw, how to do some spinning with the .45, slide back down in the holster like all the showboat guys do,

which I thought was really nice of them. Of course, I was working with guys like Don Stroud, John Saxon, and, of course, Bobby Duvall. We were a mess, us guys (laughs). Bobby is so incorrigible. There's a scene of just Clint riding and we're in the Alabama Hills, way up there in the Sierra Nevadas. And the wind is just blowing like crazy and everybody's got their hats tied down. The whole crew is standing there and we're all watching Clint do this ride through the sagebrush, and the wind was howling and it was really loud. Then, all of a sudden- it was right after lunch- Bobby let out this hellacious fart- you could hear it through the whole valley! I mean, it was louder than the wind! And at the same instant, this wrangler's hat blew off his head right in front of us. We were all cracking up, and then Bobby says, 'I blew his brains out!' And Clint was about twenty feet away, riding, and he heard the fart! I've never heard such a loud fart. I'll never forget that as long as I live. This cowboy's hat just blew off his head right in front of him and it was gone. He tried to get it, but it went like four hundred feet through the air, like it was propelled out of a rocket ship. And that's kind of how everybody treated each other. Base humor. Boy's locker room stuff.

"And then we moved to Tucson, the whole company moved there. There was this Indian on the show. His name was Running Deer. He was with us when we were up there in Mammoth. We were there for, I don't know, three-and-a-half, four weeks. And when we got to Tucson, Running Deer never showed up. He just disappeared. About ten days later, after starting back up in Tucson, everybody forgot about him. We'd been back shooting for about ten days, shooting in Old Tucson, when we hear this (whispering), 'Hey! Hey, guys! Over here!' We look, and there's old Running Deer and he's got this squaw pulled behind him and this old brown paper bag. He said, 'Hey, man, I've been down in Santa Cruz and I got married. C'mon and have a bowl with us!' He opened his brown paper bag and it was just full of buds. Everybody just went, 'WOW! Running Deer, you're the greatest!' He was like a stunt guy and everybody loved him because he was so beautiful. We thought he'd gotten killed or something! Clint just welcomed him back with open arms because he was sort of like a mascot. Running Deer would invite us into his hotel room and he's got this Hibachi on the carpet. It burned a big hole in the middle of the living room. He didn't like using stoves or anything. Things like that. Just really funny."

LOLLY MADONNA XXX (73), directed by Richard Sarafian, was about a modern day moonshine war. Koslo played Robert Ryan's son. "He was great. You know, I've done- what?- a hundred and thirty movies and television shows, and I've got to say that he was probably the best out of everybody I've worked with. I really mean that. We went to Knoxville, Tennessee, to make that movie. We played a family and the first thing he did was to invite us to his room and he made dinner for us. And the lady who was playing his wife, an actress from New York (Tresa Hughes), just fell right in and within a half-hour, we were a real family. It was just such a beautiful gesture that everything just fell right into place. He was like a father and a confessor. He was like a sage and everything to us. He was really, really sweet - genuine. I'll tell you, man, he was really incredible. He still makes that impression on me when I think about him. And he was a hell of an actor, too. He never became a gigantic star, but he was a big star in his day. You didn't have the Arnold Schwarzeneggers then."

CLEOPATRA JONES (73) was also directed by Jack Starrett. Koslo

was one of the featured hoods working for "Mommy" (Shelley Winters). "I remember Shelley Winters being a pain in the ass. She was really jealous of me, for some reason. Finally, Jack had to put the clamps on her. She'd say things like, 'What's this guy doing behind my back?' because she was so insecure. Jack would say, 'Hey, you just take care of your stuff and don't worry about anybody else. Just do what you've got to do.' Finally, she threw a fit and he lit into her. He said, 'Don't you ever, EVER do that on my set again!' Rosalind Cash used to come visit because she was friends with the girl that played Cleopatra Jones, Tamara Dobson. And she died a little later, Roz did. (Note: His OMEGA MAN co-star died in '95). It was really sad. It was the last time I saw her." Antonio Fargas (PV #15) played Doodlebug. "Yeah, man, he was a fun guy. He's a good actor, too. Really an interesting guy because he looks so weird, you know? He has that strange look: the nose, the eyes. But he was really a sweet guy, really a nice guy, really talented, really respected. We'd go out and party and stuff. But, for me, going through the 60's and 70's, with peace, love, and flower power and all that stuff-tune in, turn on, and drop out- I did my share of partying. But I was always serious about wanting to be somebody. It was more a social thing, really, because I'd see friends later and drugs had really gotten to them. I just feel fortunate that I have the longevity, the

sense not to destroy everything. You can't lose your humanity. Life is tough enough, we've all got skeletons in the closet and we've all got hopes and dreams. This business is so tough and the business of the business. It can really fuck you up, the insecurity. I coined this phrase years and years ago, and I've heard other people use it that know me: 'Hollywood makes you forget about everything but yourself.' And that's not the most important thing. It's not more important than family and friends. And if you're so blessed that you get paid to do something you love, and you get to do it- I feel really fortunate to have done that."



THE LOSERS

THE STONE KILLER (73) starred Charles Bronson (born Buchinsky, then a major international star) as a police lieutenant. "I remember that wasn't a pleasant experience. I always try to make my work experience pleasant. I try to have fun. I try to be a professional. I get there early and I leave late. I love to mingle with the crew. I even like to help out, to pull a cable or give a hand. I have that attitude for film and television. It was just (a clash of) personalities again. Michael Winner was the director of that movie. I sat down in somebody's chair, and it was his chair and he kicked me out of it. Not that it's a big deal, but it's the WAY he acted. I saw something that Bronson did that I thought was really despicable. Bronson doesn't like people, yet he sits in the middle of downtown intersections in his chair for everybody to see. And then people come and bother him and he tells them to fuck off. Apparently there had been an elderly lady that was driving by and she wanted to know what all the hubbub was about, because they had traffic controlled. And they said, 'Oh, it's a Charles Bronson movie.' So she went home to change and get her autograph book because he was her favorite actor. She brought her camera with her, too. He told her to fuck off when she asked for his autograph. She was so shocked that she just took a picture of him, right there, while he was there when she was leaving. He had the cops take the camera from her, take the film out, and give her the camera back. That wasn't nice. I'm just concerned about when the camera's rolling, but these things affect you when you've seen these guys all your life that you work with, like I've seen Bronson. And I've always respected his work. So you go on and

say, Hey, you respect the guy's talent, but that doesn't mean you necessarily have to like him."

MR. MAJESTYK (74), also starring Charles Bronson, was (like JOE KIDD) scripted by Elmore Leonard. It was directed by Richard Fleischer. "Oh, he was the greatest. He and Robert Ryan are kind of in the same vein as far as taking you under their wing and going out of their way to make you feel comfortable in these movies and doing things for you. Like Fleischer let me live at the end of the movie, because I was supposed to die. He said, 'There's so many guys getting blown away, this is ludicrous. Let's see if we can work out the ending, because I want you to live.' At the end of the movie, we're in this hunting lodge. He said, 'Charley, you know what? Everybody's dying here and I think Koslo's character is so funny, maybe we can build on this and we'll let him live. Let's see if we can work the end of this out now. He's not going to be dying.' And Bronson says, (does excellent Bronson imitation) 'What, are you crazy? I'm not here to make a star out of Paul Koslo. I'll be in my dressing room.' And Richard says, 'Charley, I need you to work this out. He's going to be in the scene with you.' He says, 'YOU work it out. When you're finished, you call me.' Richard came right over and said, 'Paul, I apologize for Charley. I'm sorry he's put you in the middle of this.' I said, 'No, it's all right. I feel really, really honored that you're doing this, because it's really great for me.' It was a wonderful compliment. (Fleischer) was a big-time guy. But he was a tiny little guy. He was probably about 5-foot-3 or 4 and he weighed like ninety pounds. He was so fragile, but he was so wonderful and intelligent and wise and witty and so gracious. I was on his side, obviously.

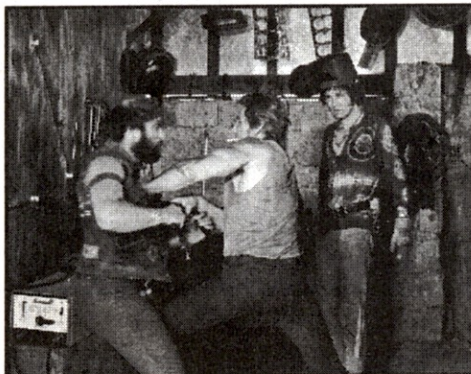
"So then we worked this thing out and the AD (assistant director) got Charley back out. Richard said, 'Charley, this is the way we've worked it out...' Bronson cut in 'I don't care. Let him do whatever he wants. I'll take care of him,' just like that. When he said 'I'll take care of him,' I thought, 'What the fuck does that mean?' He says, 'What are you gonna be doin'? You gonna be comin' runnin' through that door?' 'Yeah, I'm gonna be coming. Al Lettieri's inside and the scene now is he's gonna tell me to get out under gunpoint so that he can draw you out, trying to get me.' I said that to Charley. He says, 'Okay, you come out and I'll take care of you. Just do what would come naturally.' Al Lettieri gives me the sign and says, 'Get out! Get out or I'll blow your brains out!' or whatever his line is. I come through that screen door and I'm GONE! I'm like two hundred yards into the forest! (laughs) Charley didn't have time to react or do anything. There was a horse hitch rail in front of the lodge, which was like three feet high, so I just jumped over it and kept running. Charley says, 'Hey, you think that's funny?' I said, 'You told me to do what comes natural. Sorry.' 'You come SLOW next time and do what comes natural.' So he's hiding behind the door, he's got this shotgun and I come out slow this time and the shotgun was just staring me in the face, so I just grabbed it out of his hands and got the drop on Charley. He said, 'You do that again, you'll be sorry you ever saw me.' I thought, 'Wow, man.'

"Again, Richard said, 'Charley, we've got to work this out with you.' I said, 'When I do this, I come out the door, then I turn right, because you're behind the door, and you get the drop on me.' I kind of had to (to placate Bronson). He says, 'Oh, okay.' So that's what we did. I went out and kind of crouched behind the horse rail and he got the drop on me, and we took it from there. It was really a bad experience. That night, I went and partied with all my buddies, all the other guys, you know: Al Lettieri, Taylor Lacher, and Lee Purcell. They were

all talking about it, you know. When you come into this motel, there's the registration desk, it's right there. To the left are the dining room and bar and to the right are the rooms. And you go down a long, long way- I don't know- a city block, and Charley had the first eight rooms off the lobby because he had a big entourage. Then you go past that and turn to the left and it's got about a two-block row of rooms. And I'm down in the last room, like two-hundred-and-fifty feet from the lobby. That next morning, I'm going back to the lobby. I wasn't working until the afternoon- it was just night shooting or something. And Charley's coming towards me and I noticed one of his room doors was open. I noticed Jill Ireland in there, like crocheting or knitting or something. I go past Charley and we pass each other and I hear, 'Hey, you!' That's how he always called me, or anybody. He doesn't say, 'Hey, Bill,' or whatever, he says, 'Hey, you!' I stopped and I turned around and I looked at him like, 'Are you talkin' to me?' I did one of those and I'm the only guy there. So he says, 'Yeah, you. You're the trouble-maker. I hear your voice every night, screamin', yellin', keepin' me up and keepin' my family up.' And, all of a sudden, we hear, 'Hey, Charley- who're you talking to?' It was Jill Ireland- she heard us in her room there. He says, 'It's that Paul Koslo guy. He's one of them.' Oh, man. I didn't say anything. I just turned around and I walked away. He couldn't have heard me because my room was so far away.

"At the end, when we were moving to the next city, to Canyon City, Colorado, we were all paying our bills. We were in that lobby area and it had stairs going back upstairs. So some people were sitting on the stairs, waiting to pay their bills. There was Charley, right there on the stairs. People had to go around him. He just sat there, big as life. I go to pay my bill and he says, 'Hey, you.' I turn around and it's Charley sitting there. 'C'mere.' He pushed somebody aside and said, 'Siddown.' And I felt like an idiot because everybody's watching us because everybody hates his guts! He says, 'My wife thinks I should apologize to you. I don't apologize to nobody. Next to me, you're the best actor in this movie.' I said, 'Don't count on it, Charley,' and I just got up and walked away. Then he asked me for his next movie after that! That was really a weird relationship.

"Al Lettieri was the real Mr. Majestyk on MR. MAJESTYK. He was great. This is a true story. We were outside of- I think it was Canyon City. It could have been another city we were at. We were in this cornfield. There was nothing but corn for miles around and this gravel road. Lettieri was like seven days late because he was doing a film in London. So they were shooting around him. We'd just had lunch. It was just some of the crew and some of the actors standing around and stuff. Charley's off by himself, pouting somewhere down the road. We look down the road and see this cloud coming towards us. And it gets bigger and bigger and bigger until it's just a few feet away and we realize it's a big super stretch limo. And it pulls up, the driver gets out, he opens the back door, and two young, little chicks come out, you know, like twenty, twenty-two years old. And out comes Al Lettieri, this warthog of a guy. This guy's from Sicily, you know: the original GODFATHER-type guy. He says, 'Hey, where's the honey wagons?' (NOTE: A "honey wagon" is a long trailer with bathrooms for the cast and crew and cubicles for the actors. It's called a honey wagon because it's always surrounded by flies!) Somebody pointed them out. 'The actors-they're around?' Somebody said, 'Yeah.' 'All right, girls, do the honey wagons first!' He'd brought these two girls to blow everybody in the honey wagons! (laughs) We thought this was great. He says, 'Hey, is that Charley over there?' We said, 'Yeah.' You know MR. MAJESTYK is



THE LOSERS (Watching William Smith fight)

about a melon grower. This is unbelievable. If I had a picture of this, I would have made a billion dollars. Here, this little warthog of a guy, short guy- not any taller than Bronson, but twice as wide- Lettieri, says, 'That's him over there?' We said, 'Yeah.' He walks up to Bronson, right next to him, and he puts his arm around him, his shoulder, and grabs him by his right arm. And he SQUEEZES him to his right side, and he lifts him right off the ground! He turns around and he's walking past us, singing (to the tune of Melancholy Baby) 'Won't you be my MELON-CHARLEY baaaaaby!' He carries him like this- Bronson's feet are off the ground- and Bronson didn't know what to do because he had this death grip on him- it was like a vice. And he walked him down this road, past the limo, about two blocks, carrying him like this. To this day, nobody knows what they talked about. There were lots of stories on that one, about Bronson being belligerent to the hosts of this big dude ranch they were staying at. The food was incredible and Bronson would send his driver off for some bologna and white bread and say, 'It's because me and my wife can't eat this shit,' the food which they were serving, which was incredible food. Stuff like that. But the guy was a gigantic star. What are you gonna do? Just chalk it off to oddity, to personality, I don't know. You just do the best you can. Richard Fleischer made it all worthwhile."

Other 1974 roles were in Stuart Rosenberg's *THE LAUGHING POLICEMAN* starring Walter Matthau and Bruce Dern as cops and Richard Rush's *FREEBIE AND THE BEAN* starring James Caan and Alan Arkin as cops. Both were filmed in San Francisco, and both featured Koslo being interrogated by the leads. Charles B. Pierce's Arkansas drive-in movie *BOOTLEGGERS* starred Koslo and featured Jaclyn Smith and Slim Pickens. *ROOSTER COGBURN* (75), the sequel to *TRUE GRIT* (69), featured Koslo in another villain role. "Ah, the Duke. Yeah (laughs). Again, that was one of the highlights, when I think about some of my movies, I think about him and Katharine Hepburn. He had some sort of a lunch that he set up for everybody, for the crew and for the actors to all get acquainted and to get acquainted with him and Katharine Hepburn. And he says to me (does John Wayne imitation) 'What part 'ya playin', kid?' My character's name was Luke, so I said, 'I'm playing Luke the Duke.' And he says, 'No, you're not- you're playin' Luke the Puke. There's only one Duke around here!' I said (groveling) 'Yes, sir! Yes, sir! You're absolutely right!' That night, back at the hotel, some of his grandkids were playing guitar and I had my guitar. He came over and said, 'Anybody my grandkids like can't be all bad,' and he shook my hand and sort of made me feel at ease. He was a great man. He WAS bigger than life. He was a living legend, more so than Clint Eastwood. I mean, I was impressed by Clint because he was a big star, but he wasn't a legend. When you were in the Duke's presence, you couldn't take your eyes off of him. I don't know how to compare anybody to him as far as formidable legends go. If you were screwing up, like if you hadn't done your homework, he'd come down on you hard, real hard. But if he saw that you were working, that you were lending a hand, then he wanted to have a beer with you- he was like a regular guy. He was always making jokes and stuff. That's one of

the highlights of my career, working with that guy and Katharine Hepburn. She's another one- she's the flipside of that legend. For all the macho things he'd do, she'd do macho female things. Like she'd ride on the tailgate of a pickup truck, bouncing around, messing with the kids, whatever. Of course, (producer) Hal Wallis was having a heart attack (Note: It was his last credit). There was a running competition between the two of them (Wayne and Hepburn). It was really just great. You felt really secure being part of that. I felt like I was blessed, like I was chosen or something. I felt really comfortable being in it. We had Anthony Zerbe in that movie, and Richard Jordan. All the outlaws were a bunch of reprobates from Hollywood. There wasn't a class distinction or anything like that, working with these big stars, these legends. We were not as close as the Robert Ryan thing, but it was a pleasant and pleasurable experience and you felt like you were one of the team instead of just another actor on the job."

THE DROWNING POOL (76), a sequel to *HARPER* (66) was directed by Stuart Rosenberg and starred Paul Newman. (laughs) "Paul Newman. He and I- man, it looked like we were gonna go into fisticuffs right at the beginning. We were in Louisiana and we were in a

swamp hovercraft going through the swamp. They had a pilot that steers and runs it, and then behind him was this little seat that would barely fit two guys in it. So (Newman) always kept pushing me off of it, he kept crowding me. I didn't know why, but it got to be really old pretty quick. On the third day, the hovercraft was next to the wharf. We're on the water. Then, all of a sudden, he goes to push me in the water. And at the last second, I grabbed the seat on the hovercraft and I grabbed him. And I go to push him, and he's gonna go in, but at the last minute, I just pulled him back inside and he saw that I wasn't going to take any shit from him, that I'd prevented him and myself from going into the drink. After that, I could do no wrong with him. He used to drink these little cans of Coors, they were only about eight ounces or maybe six, and he had those specially made for him. The Coors Company made those especially for him. He would give me

a couple of six packs every few days of his special brew. He'd let me use his phone, his little cell phone. In those days, they were like batteries, where the phone was clipped on top." Andrew Robinson (PV #23) was also in the cast. "Yeah. I loved Andy. He's great. I've known Andy since then. He does a lot of theater, all the time. He's a very dynamic actor- very gifted. (He's) like a lot of good actors, they start in the theater and that's where they go back to. You've got to build your craft. It's a whole different animal, acting in front of a camera or in front of a live audience."

VOYAGE OF THE DAMNED (76) was a major serious British production, set in 1939, when Jewish refugees were turned away in Cuba. "Like I said, I feel very, very privileged to have worked with these people in some of these movies because they'll never make movies like that anymore. The only thing, maybe, I wish I could have been part of were some of these big (movie) experiences, of the *STAR WARS* trilogy, for instance. But I feel this way about some of these movies that I've done, and certainly *VOYAGE OF THE DAMNED* is one of those movies.

THE WORLD IS DEAD. ONE SURVIVOR. THEN THE OTHERS. CRAWLING IN DARKNESS. HIDING FROM LIGHT THE STRANGEST SECT OF ALL. HUNTING THE LAST MAN ON EARTH.



- 67 **CRIME AND PUNISHMENT** (Can. TV)
 70 **FLUX/MANIAC/THE ZODIAC KILLERS** (n/r)
THE LOSERS (Academy)
 71 **SCANDALOUS JOHN**
 (ESCAPE OF) **THE BIRDMEN** (ABC)
VANISHING POINT (Fox)
THE OMEGA MAN (WB)
 on **LONGSTREET**, **BEARCATS!**
 72 **WELCOME HOME, SOLDIER BOYS**
JOE KIDD (MCA)
THE DAUGHTERS OF JOSHUA CABE (ABC)
 on **MISSION IMPOSSIBLE**, **IRONSIDE**
 73 **THE LOLLY MADONNA WAR** (LOLLY MADONNA XXX)
CLEOPATRA JONES (WB)
THE STONE KILLER (RCA)
 74 **THE LAUGHING POLICEMAN** (Fox)
FREEBIE AND THE BEAN (WB)
BOOTLEGGERS
MR. MAJESTYK (MGM)
 on **CANNON**, **GUNSMOKE**, **THE MANHUNTER**
 75 **ROOSTER COGBURN** (MGM)
 on **POLICE WOMAN**, **SWITCH**, **THE ROOKIES**, **THE ROCKFORD FILES**, **PETROCELLI**
 76 **THE DROWNING POOL** (WB)
VOYAGE OF THE DAMNED (Col.)
SCOTT FREE (NBC)
 on **HAWAII 5-0**, **POLICE STORY**, **MOST WANTED**
 77 **RANSOM** (Vestron)
 (MANIAC, ASSAULT ON PARADISE, TOMORROW NEVER COMES (Can))
 on **BARNABY JONES**
 78 **LOVE AND BULLETS** (Fox)
DOWN HOME (TV pilot)
 on **DALLAS**, **DAVID CASSIDY**, **MAN UNDERCOVER**
 79 **ROOTS II: THE NEXT GENERATION** (ABC mini)
THE SACKETTS (NBC mini)
 on **CHIPS**, **HAWAII 5-0**, **THE ROCKFORD FILES**, **HOW THE WEST WAS WON**
 80 **HEAVEN'S GATE** (MGM)
- RAPE AND MARRIAGE, THE RIDEOUT CASE (CBS)
 on **BATTLESTAR GALACTICA**, **BUCK ROGERS**, **THE INCREDIBLE HULK**, **ENOS**, **PARIS**
 81 **INMATES**, **A LOVE STORY** (ABC)
 on **THE INCREDIBLE HULK**, **QUINCY**, **TODAYS FBI**, **NERO WOLFE**, **THE GREATEST AMERICAN HERO**, **HART TO HART**
 82 on **BRET MAVERICK**, **TRAPPER JOHN M.D.**, **STRIKE FORCE**, **CASSIE AND COMPANY**
 83 **THE GAMBLER PT II- THE ADVENTURE CONTINUES** (CBS)
 on **THE A-TEAM**, **THE PAPER CHASE**
 84 **HAMBONE AND HILLIE** (HBOs)
THE GLITTER DOME (HBO)
 on **KNIGHT RIDER**, **DUKES OF HAZZARD**, **T.J. HOOKER**, **MATT HOUSTON**, **BLUE THUNDER**, **YOU ARE THE JURY**, **JESSE**, **LEGMEN**
 85 **THE ANNIHILATORS** (New World)
 on **THE HITCHHIKER**, **MISFITS OF SCIENCE**, **THE A TEAM**, **ME AND MOM**, **THE INSIDERS**, **WILDSIDE**, **CRAZY LIKE A FOX**
 86 on **HIGHWAY TO HEAVEN**
 87 **ROBOTJOX** (RCA/Col)
CARIBE
 on **HUNTER**
 88 **A NIGHT IN THE LIFE OF JIMMIE REARDON** (Fox)
 on **HIGHWAY TO HEAVEN**, **FALCON CREST**, **O'HARA**, **MacGYVER**, **THE HIGHWAYMAN**, **KINFOLK**
 89 on **HUNTER**
 90 **LOOSE CANNONS** (RCA)
SOLAR CRISIS (Vidmark) (Japan)
XTRO II (New Line) (Can)
THE PEACE OFFICER
THE OUTSIDERS - regular
 on **THE FLASH**, **LIFE GOES ON**
 91 **CONAGHER** (Turner)
 92 **PROJECT SHADOWCHASER** (Prism) (Can.)
DRIVE LIKE LIGHTNING (TV)
 93 **CHAINED HEAT II** (New Line) (Czech)
 96 **DOWNDRAFT**
 97 **JUDGE AND JURY** (APix)
 99 **DESERT HEAT** (Col.)
 on **WALKER**, **TEXAS RANGER**

First of all, we got to travel a lot in Europe. We actually shot this thing on a big, pop-rivet, old 1933 ocean liner. I don't know how you could get another cast like that. You were with giants. Royalty. I was on that movie for about three months. It was another experience like **HEAVEN'S GATE**: big, big cast, incredible talent. And it's an experience, a part of your life that you'll never forget. And it's not a thing that you think about consciously, but, once in a while, you'll cross its path somewhere. I still know people from those movies. I keep in touch with them—there were a couple of people that didn't have big parts that you'd probably remember: Georgina Hale—she's an English actress—and Jonathan Pryce. We played brothers in that movie. It was great. We really got along great. Since we were both (playing) Jews with the shaved heads, you know, we got really close. Faye Dunaway was not my type of person. She's just too much. The only other guy who was like that on that film was Oskar Werner, who was always my hero. **JULES AND JIM** is one of my favorite movies. Werner was a fucking drunk. He was so drunk, he couldn't work. They would



WELCOME HOME SOLDIER BOYS

said, working with those people was (like) working with royalty. They're the old guard and they're legends. The great (acting) royalty for me were James Mason and Max Von Sydow. And Dame Wendy Hiller, who really WAS royalty. And Julie Harris and Luther Adler. They were all great, great pillars of inspiration."

Orson Welles was another name in **VOYAGE OF THE DAMNED** "We never got that close to him because he was in a different location of the film. We shot in Barcelona and we shot on different locations,

have to try and dry him out to sober him up. It took like six or seven hours, so he could only work at like the end of the day because he was too fucked-up. And then he had a nasty streak when he drank, and he always drank, so I never knew what he was like any other way. And I did spend time with him to try and get inside his head and see why he was like that. We went to a concert, a classical violin concert at St. Paul's Cathedral in London. But he had a mean streak in him. When I heard he was in that movie, it just made my whole year. And when I met him, it was just frightening. But, that having been

although we were in the same city and stayed at the same hotel. We did kind of chum with him a couple of times. One was he was going to go out to eat and he wanted us to join him. We were going to go out sight-seeing, Jonathan Pryce and some of the younger members of the cast and stuff. When we ran into him, he had this cake, the size of a birthday cake: I swear it was about four or five inches high and about a foot across. So we thought, 'Oh, good: we're gonna have some cake with him.' And he says, 'Are you going to order anything?' He was totally serious. He had two valets with him because he was so big he had to have help sitting up off a chair, to put his shoes on, to sit down on a chair. Of course, we were like in the presence of the Pope or something. And he made you feel that way. He had that power. Then we decided to go sight-seeing. We said we'd be back and eat with him. We came back about an hour-and-a-half later and he was still sitting there with those two guys. And he had one piece of cake left and he was working on that! We didn't have the guts to go back in (laughs), because we knew we wouldn't be getting any of his cake. We ate something, anyway, when we were gone. But he'd give me a cigar every once in awhile. I did four films with Stuart Rosenberg. (Note: LOVE AND BULLETS starring Charles Bronson was the 4th). He was a big cigar fan, too. Because Stuart gave me some, Orson kind of took me under

his wing when it came time for a cigar. It was really a great experience, although it was hard for me because Jonathan Pryce, although I was skinny and lanky, he was a little skinnier than me. I had made a plan to go on fasts, which I did. By the time I got to Barcelona, I had already been fasting eight days. And I went on a sixteen-day fast, believe it or not. And then, because it was such a long shoot, I would fast five, six seven, eight days, depending. We were shooting for almost four months, so I was down from like 160 to about 137 pounds. I kind of hurt myself, kind of overdid it. I would actually astral project out of my body and see the silver cord. I was seeing my spirit leaving my body through a silver cord and I'd be looking down at the Earth. It probably sounds crazy to you, but it happened to me about three, four times."

Peter Collinson's TOMORROW NEVER COMES (77) was made in Montreal and featured Oliver Reed, Donald Pleasence, Raymond Burr and John Ireland, all now deceased. Richard Compton's RANSOM (also 77) also featured Reed and Ireland, but was made in Arizona. New World retitled it MANIAC!, so Koslo acted in two unrelated Compton movies that were aka MANIAC. HEAVEN'S GATE (80) was the expensive historical epic that pretty much killed the career of Michael Cimino. "That was another one of those things where we had, I think, like seventy-some principal actors. Big actors. That was a great experience, except that the director was a little weird. After like the first nine days of work, he had twelve hundred extras everyday for six months. Twelve hundred extras a day being made up? Can you imagine? Then it got to the point, after the first week-and-a-half (that) the twelve hundred extras would say (in mocking sing-song) 'Good morning, Mr. Cimino!' Towards the end of the movie, the stand-in for Kris Kristofferson punched Cimino in the nose, punched him out, and broke his nose. I did a scene with Kristofferson where they had eight cameras rolling at once for fifty-eight takes, every camera, every time. They shot over a million-and-a-half feet of film on that movie. You could make, literally, fifty films from just the footage that got shot. That's unbelievable. I know that England loved that movie for some reason. It was a big hit in England. It's still playing in first-run art-houses there. I played the mayor of the

German town. I wore this big raccoon coat all the time. I had a little daughter and a wife. One of the other women immigrants, who was having problems in her family life, finally blew my brains out towards the end of the movie. There were so many parts in that movie, so many principal actors in it. I've never seen HEAVEN'S GATE. That's another thing: I don't, other than some stuff I've seen lately because my wife's got it- I would say I haven't seen eighty percent of my work."

Stuart Gordon directed ROBOTJOX (PV #10). "We did that in Rome. With Anne-Marie Johnson. That was a good experience because I hadn't done too much sci-fi, and I have since then. He (Gordon) is a very, very gifted guy, very nice guy. He's the co-author of Bleacher Bums, which is a play that's played in Chicago for almost thirty years now. He's a very good writer and a very talented director. You know, a lot of directors, they've got their minds made up about what they want. But Stuart allows the actors a lot of time. He'll give you a lot of leeway to bring something to the table. That's rare in directors. Starrett would let you do that, Stuart Rosenberg, too. Not all directors will let you do that; maybe two out of ten. And that's good because you could see his roots from the theater. He has more of a theatrical process, where you rehearse a lot more before you actually shoot. We actually rehearsed for about a week before we shot. We would go to the sets and they

would have it taped out where the things would be and would have different props for us, and we'd know where we were going and what we were doing. We'd actually build up some relationships between the characters, which is so rare nowadays, which you hardly ever hear of. That's really great."

SOLAR CRISIS (PV #16) was a Japanese production shot in the Nevada desert. Director Richard C. Sarafian had his name removed. It did well in Japan but eventually went direct to video here. Charlton Heston was top billed. "I did another movie with Heston in '91. So we rekindled whatever relationship we had before then. You know I'm Canadian, right? And I had a marijuana arrest in 1968, for possession of marijuana- it was like a long roach, about half a joint. And that came back to haunt me four years ago, can you imagine? They tried to deport me. So Charlton wrote a letter. I've paid



DESERT HEAT

millions of dollars to the American government and I've got every tax return since 1967. They treated me with carte blanche. When that immigration thing happened, he wrote a great letter for me to the government. As it turned out, a lot of people stepped up to bat for me, people that I've worked with in the industry, people that are really high profile. But I didn't need it: they let me go on my own merits. It was like a computer (error) thing. I'd been coming and going back and forth hundreds of times. They must have checked on me all the way back to Washington- I couldn't believe it. All over a roach. That just goes to show you the power of the government and where your name might be, you know what I mean? It was a horrifying experience. We got through it, though. It's just too bad that everybody sorta had to suffer."

Koslo wears a "middle finger" jacket in the movie. "You know what, I had that jacket lying around in a box in the barn. And I gave it to the guy that's been working for me for about fifteen years- his name is Lee Harper. He's like a Gary Cooper kind of guy: he never says much, you know? And animals flock to him! And he found the jacket in the barn and said, 'Oh, wow, man!' I gave it to him and he wears it sometimes (laughs). I went to Western Costume one time and they had a sale where you could buy different costumes. And they had Gary

Cooper's boots and I bought 'em for about twenty bucks. This was years and years ago. It was funny- they were just a little bit tight and I'd wear them and get cramps in my feet. They'd fall asleep and stuff (laughs). Some other early 90's roles were in the Canadian XTRO II and PROJECT SHADOWCHASER (both PV #14), JUDGE AND JURY (PV #25) and CHAINED HEAT II (PV #16) which was filmed in Czechoslovakia.

The recent DESERT HEAT (aka COYOTE MOON) starred Jean Claude Van Damme. "I'd heard all these things about him: that he was difficult, that he threw tantrums. I didn't have any problem with him, he was really nice to me. Really nice to everybody, actually. I really got respect for the guy on this job that I did with him because he was really concerned about his product. Even though it's hard to understand him sometimes- he speaks with an accent- he really went out of his way to try and be clear and lucid, because he was one of the producers. He took his time so that different gags with the stunt guys would work or so that pieces of comedy would work well. That was really nice to see. A lot of guys will let the stunt guys work things out with actors, they'll use their double. But he did it himself which was really nice. Most of the time, guys will shoot the back of somebody's head, and it (obviously) looks like someone else. I think it's the best job he's ever done acting. DESERT HEAT has been the number nine most-rented video these last six months. I can tell, too, because they sent me two healthy checks. Which is weird, because I've done so many other movies, recent movies that I've done, that I've gotten a piece of the action of, like on video sales, and I've never gotten the kind of money that I've gotten off of this. So it's gotta be doing good."

Like his late father, Koslo has asthma, which forced him to stop recreational running. "I got asthma in my early 40's. Just in the last year or so I've been able to control it more through a new supplement called MFM. James Coburn had arthritis really bad and he was taking this stuff and he did all these testimonials for it. I had been feeling a little bit of arthritis in my spine and stuff, so I decided to take it. It hasn't done anything for my arthritis, but it's really helped my asthma. It's almost completely disappeared. I quit running when I got asthma, although I'm busy doing stuff all the time. I had a farm; I had horses for years and years, just got rid of the horses- too much work. I stay pretty active. Directing (which Koslo was in the middle of when this interview was done) is a very strenuous thing. You have to keep your mind and body sharp. It's like 24/7, you wake up thinkin' about it, then you think about it all day, then when you're drivin' home- I live about ninety miles out of LA- you spend a great deal of time thinkin' about it.

I had a poster for THE LOSERS. I don't know what happened to it. It's probably down in the barn, all rotted away, probably full of peacock dung. I had one to THE OMEGA MAN, too (the artwork features Koslo). But you know what my problem was? Until I got married, I never did have an eight-by-ten of me, all these years. Until the last two or three years, when my wife diligently and lovingly got my stuff together. She didn't know who I was. She's an actress, she's done two hun-

dred plays, but she'd never heard of me. Then we met at the theater and I produced her show and stuff and she started to find out. I didn't tell her I was an actor or anything and she started finding out more and more about me. Curiosity got the best of her and she started doing research. Now, I guess she's got about half of my films (on video)."

The industry has changed a lot since Koslo started acting in films over thirty years ago. "I don't know, man. For me, it's gotten to be looking across at the other side to a bunch of business people. I'm still doing a few good independents. I'll do like a couple or three films a year and a couple of television shows, although I'm not pushing my career and I'm really entrenched in directing and producing in the theater. My love is still acting and directing- they run hand-in-hand. But as far as the (movie) business, the business has really gotten shitty now. It's gotten terrible. Our union is terrible. It's all money, man, IT'S ALL MONEY. There's no representation, nobody really stands up for the actors. The producers are making all the money. The creative process has gone to accountants and lawyers and agents. It's all about marketing: where the market is and what they can do with it. And the guys

like me, the character actors, who were there in the past, like in the 70's and 80's, are still around in the 90's and working, we're not making the money we used to make. Because they're going to the Jim Carreys. And the guys like Ed Harris, who's been my theater partner for five years, they're making money, but they're not making the money they used to make, either. The money that's there basically goes to the star and that's it. No matter where you are, unless you're a Carrey or a gigantic superstar, like a Gibson or a Schwarzenegger,

you're not going to get any money. And it's a youth-oriented market, so people that are getting older now, that are in their forties and fifties, nevermind sixties and seventies: that window closes drastically, especially for actresses. And I hear it from everybody: people are making nothing. We're doing better with independents that are still paying us what we were getting from the majors, because they think we've got some kind of cash value, as far as recognizability and stuff. So if you were getting twenty to fifty grand a week from the majors, you can still get that in an independent. But you won't be getting that in a Schwarzenegger movie. You'll be getting ten or fifteen. There are twenty thousand guys in that same demographic that'll do it for the same price. That's why so many people are doing their own movies."

Thanks to Gene Freese (Cult Characters magazine). In my million viewings of Mr. Koslo's THE OMEGA MAN as a kid, I always wished there was a soundtrack album to go with it. Finally, FILM SCORE MONTHLY has done just that by releasing Ron Grainer's fine score to THE OMEGA MAN in a limited edition of 3,000 copies. This stunning period piece makes you wish Grainger had been more prolific. FSM is also offering the excellent, complete score to BENEATH THE PLANET OF THE APES on CD, including the nutty "APES rock" cuts from the odd original soundtrack LP. Address inquiries to: FILM SCORE MONTHLY, 8503 Washington Blvd, Culver City, CA 90232. Their website is at www.filmscoremonthly.com (Justin Humphreys)



Martin Kove, Koslo, R. Lee Ermey, and Jack Palance at Film Faire 2000

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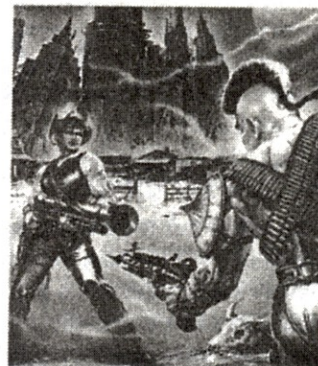
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ANNA-LISA - SIREN OF THE NORTH

Interview by Niels Solberg

Norway's beautiful gift to America was Anna-Lisa (Ruud) born in 1932 in Oslo. With her slight Scandinavian accent, she was a perfect fit for the many TV roles that came her way in the 1950's and 60's. Anna-Lisa, now residing in her native Norway, has an interesting tale to tell about her adventurous career in Hollywood that would last for fifteen years.

"Back in 1942 my older brother directed a play at the local children's community. The play was based on a fairy tale by the Grimm brothers. He gave me the lead role and from then on I was hooked. Then there were leads in the annual school play. I also took drama lessons with a famous Norwegian actor. I had some small roles later on as a dancer in the chorus at Oslo Central Theatre, but not as a leading actress." After finishing school, she left her hometown of Oslo in 1955 to visit her brother who was then living in Los Angeles. "I worked as an au-pair in Beverly Hills and suddenly realized that I was next door to Hollywood. In my mind this was the finger of fate and I set out to prove it. The old urge to become an actress had me in its spell. I worked on my English, signed up for drama classes at UCLA. There were a lot of community theatres in the area where I was living so I went for an audition for a part in Lorca's *Blood Wedding* ('57). I got the part as the bride. One night the agent Paul Kohner was in the audience and apparently liked what he saw. He came back to see me after the performance thinking he was going to meet a Mexican actress. Well, I had pulled off my black wig and removed my make up so he was much surprised to find a Norwegian blonde instead."

She then was signed with the Kohner agency and soon started getting TV series roles. "For a year they dragged me around everywhere, introducing me to casting directors and producers, sending me to auditions. Meanwhile I was studying with Jeff Corey, the great guru of method acting in Hollywood. A lot of television talent came out of his studio on Hawthorne Avenue. Unfortunately I was a very naive person. I had this thing about loyalty and feeling obligated. Kohner kept wooing me with flowers. At one point my apartment looked like a funeral parlor. That was the time when MCA wanted me to sign up with them. They called me in to meet with everyone in the agency and had big plans to build my career. I was a silly fool not to jump on the offer. Kohner had a big stable of European artists, all of them well estab-



lished like Maurice Chevalier. Kohner did not build stars. MCA did and I should have gone with them. But I was torn. After all Kohner did get me started, got me my first television part, an episode of *SUGARFOOT* ('58). I was a mail-order bride starring opposite Charles Bronson. I think it was his first lead on TV as well." She created quite a stir among the producers at Warners when they saw her on film. One of them immediately signed her for two *CHEYENNE* episodes, and she subsequently appeared in a lead role opposite Jack Kelly in *MAVERICK*, as well." (in '58).

When Hal Hudson, creator of the *BLACK SADDLE* series, was looking for someone to play the female lead opposite Peter Breck (as a frontier lawyer), and Russell Johnson (as the marshall), he told an associate he wanted a girl with the appealing beauty of an Ingrid Bergman. *BLACK SADDLE* (59-60) was a half hour prime time series. "Yes we were three regulars, Peter Breck, Russell Johnson and myself. It was a western, the setting was New Mexico. I played the part of Nora Travers, a young widow who was running a hotel. David Rich was one of its directors. After about a year on the series I had an interview with TV Guide. They asked how I felt about the part I was playing and I said she was a busybody and a bore with no life of her own. The producers snapped to and made the writers create some action for me. That was fun. It was at NBC then ABC." It was in competition with *GUNSMOKE*, which she also acted on (in '60). "Yes, co-starring with George Kennedy as a German in *The Blacksmith* episode. Once again as a 'mail-order' bride." Some other early roles were on *WAGON TRAIN*, *PERRY MASON*, *SEA HUNT*, *BRONCO* (in '58), and in '60, *LARAMIE*, *SURFSIDE SIX*, and *THE ISLANDERS*.

To many, Anna-Lisa is best remembered through her scientists roles in *HAVE ROCKET WILL TRAVEL* ('59) and *12 TO THE MOON* ('60), both low budget black and white features from Columbia. The first starred The Three Stooges (with new member Joe DeRita), whose popularity had been revived thanks to daily TV screenings of their shorts. It was a profitable hit and led to five more Stooges features. She played Dr. Ingrid Naaveg. "(David Lowell) Rich, one of our director on *BLACK SADDLE* wanted me to be in his film. The Three Stooges were suddenly popular again and they decided to make a come-back. I received the manuscript to *HAVE ROCKET..* and my instant reaction was: 'Over my dead body.' (laughing). But my agent insisted that I accept the part as Columbia Pictures considered it a screen test. I reluctantly complied. The filming was done while I was still in *BLACK SADDLE*. I was to play the straight part and let the Three Stooges do their comedy routines. I had never before seen a Three Stooges short and to be honest with you I just did not want to waste my time on such a project. I frankly felt I was wasting my time on a silly project, but the shoot was over and done within a week, and then I mercifully forgot all about it. There was not much time to socialize with the crew and actors. They were a nice bunch, really, but how much believability can you pour into the lines like 'You are like fathers to me,' now mind you, I was not supposed to be the comedian. Many years later a friend in the States called to tell me that the Stooges had become cult figures and the film had gained cult status. That was a laugh, but apparently it is true." Anna Lisa knows that she is best known as a Stooges co-star. "I will call that surrealistic, but isn't that exactly like life?"

12 TO THE MOON featured Tom Conway (as Dr. Orloff), Anthony Dexter, and Ken Clark (who later starred in Italian movies). Anna Lisa played Dr. Sigrid Bromark. "It seems all I ever did was check the crew members' blood pressure. (laughs) Another not so fortunate move I am afraid, but someone told me that it received a science fiction award somewhere." In one scene, she and Michi Kobi take waterless showers. "(laughs) That did not escape you, did it? It was hard to keep a straight face while commenting on the wonderful effect of ultrasound as a substitute for water. I remember asking the director if he seriously expected me to say those lines. He seriously did. The filming only lasted for over a week. It was another strange experience." Dr. Bomark eventually walks into the moon's sun-

set, becoming a heroine by giving up her life to save humanity. "A dead heroine you mean? (laughs)" Director David Bradley, who had discovered Charleton Heston for his amateur *PEER GYNT* (41), later made the notorious *THEY SAVED HITLER'S BRAIN* (63). "He was not an actor's director and hardly gave you any good advise. I guess he just did not have any. If I had problems or comments he told me: 'Just do your job. That's what you're being paid for.' He once became wildly creative and said: 'Give me bleak despair.' I do not really know what that is, but he settled for what I gave him.

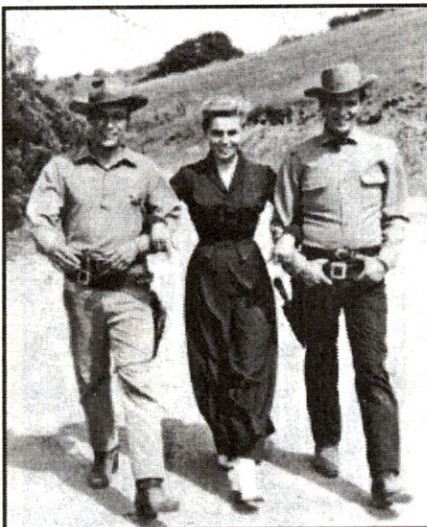
"In 1960 I had already co-starred and starred in two movies, *BLACK SADDLE* and nearly sixty television episodes. I was actually ready for the big break and hoped for an interesting offer that could push me along. When the casting director Lynn Stalmaster called my agent and said he had a part for me in Stanley Kramers *JUDGEMENT AT NUREMBERG* I became ecstatic. It was *THE FILM* of the year, the talk of Hollywood and the big stars were clamoring to get in on it. I was to audition for the part of a German woman who had a Jewish lover during the Second World War. It was a cameo part, not a starring role and there was no name attached to it, except mine. Upon my meeting with Kramer I was already well prepared for the court scene I was to audition with. For some odd reason Kramer wanted to reverse the scene and have me play the prosecutor. I knew those lines as well, but could not quite put my heart in it. I felt like I had been had, which I indeed had. Kramer was only out to make me feel wrong for the part. I later learned that unbeknownst to Mr. Stalmaster the part had been promised to Judy Garland. The screenwriter, Abby Mann, was totally star struck, and when Judy Garland came begging on her knees he offered her the one part that was not definitely cast and left

Kramer to do the dirty work of liquidating me. It's interesting to note that in his screenplay Mr. Mann himself described the character I was up for as: a big-boned Nordic looking woman in her late twenties. Somehow or other Judy Garland didn't exactly fit the bill. But she was Judy Garland.

The film won great acclaim, but funnily enough critics remarked that casting Garland in that inconsequential part was a mistake. Not that she didn't do a splendid job, but by the time the viewers got over the surprise of recognizing her legendary face, the scene was over and she never appeared again. It would have been better if the role had been cast with a relatively unknown was the consensus. Obviously



BLACK SADDLE



Lynn Stalmaster knew his craft as a casting director. The sad part was that Lynn was just as crushed as I was. In retrospect I sincerely think so. He believed in me and wanted to give me this break. But his intention was thwarted. The moguls conspired behind his back and injured his credibility. Several years went by before he suggested me for a part again. Of course, I do not know Mr. Kramer's version of what transpired at my audition. It is safe to assume that it was not in my favor. But that's Hollywood, tra-la-la-la-la, Hollywood."

She continued to act on TV, eventually playing 150 leads on nationally broadcast live and filmed TV programs. Some roles were on WESTINGHOUSE PLAYHOUSE (61, and in 62: ROOM FOR ONE MORE ELEVENTH HOUR and THE LLOYD BRIDGES SHOW. "Yes, it was a wonderful time. Even though a 'dog eat dog' business I continued to work in the television scene for many years. I worked with so many excellent actors, but of course, some stand in my memory. Sometimes there would be a special rapport, a certain 'je ne sais pas quoi.' Efrem Zimbalist comes to mind. We worked together in two segments of 77 SUNSET STRIP at Warner Brothers. He was a very exciting actor to work with. But they were all good. I can't really name any favorites. It would not be fair. The old movie stars did not regard television very highly. It was beneath their standard and many of them were nervous about the new medium. It was a threat to their screen career. Television actors were practically stigmatized. It was rare that a television star made the transition to the big screen. Today the situation seems to be reversed. A television background is no handicap. On the contrary, many a popular movie star started out in TV-series. "Most shows had no times for rehearsal." None. You were introduced to the director when you auditioned for the part. The next time you saw him would be on the set and 'on your marks, this is a close up!' There was no time for personal instruction or character analyses. You were strictly on your own. I remember walking onto the set of a BEN CASEY and being introduced to Barry Nelson, who played the part of my husband: 'How do you do?' The next thing I knew, we were in a clinch doing a love scene. There were no fringe benefits. You had to rely on your acting talent. The only exception was with Pernell Roberts in BONANZA (in '60), where we were start struck lovers. We knew each other from workshop. And that was, come to think of it, a lucky break. We were old buddies and did not have to fake the chemistry.

"I was very conscientious about my home work. You had to be. The final script would be delivered on a Saturday. Shooting started on Monday. By that time you had to have your characterization all worked out. I used to spend the weekend walking along the beach in Malibu, shouting my lines to the surf, working on my part. It became a way of life and I loved it. Once on the set I had resources to draw on. When the director said cry, I cried. If he wanted me to

laugh, I could do that too. It is what Stanislavsky calls 'the actors subconscious,' if you'll pardon my method. And god bless Jeff Corey, without him I would have been lost at sea.

"Everything that happened in my career was very haphazard, not structured. Kohner did distribute my glossy photographs which did get me jobs. Even if the part did not call for a European girl it would sometimes be altered to suit me. Many years later it was going to be under more dramatic circumstances. I was lucky, I guess. I was not marketed as anything in particular. I did not belong to a studio and did not have any PR backing. Nobody pinned a label on me, which might have been a blessing." She did receive fan mail though. "Yes, but being an independent artist it became an expensive correspondence to take care of. If you belonged to a film studio they would take care of it for you." She did not turn down roles. "No! (laughs) I should have, but I had to pay the rent." She even played psychos. "(laughs) In an episode of RUN FOR YOUR LIFE I portrayed a maniac in a diver's suit that pulled people by their legs off the boardwalk and into the ocean where she drowned them. That was a spaced out role. I fought off a sea monster in the TV series VOYAGE TO THE BOTTOM OF THE SEA (64). It co-starred Richard Carlson." She also did some TV commercials. "I did, but can only recall one. It was for COORS beer. It did not make me rich." She still gets a bit of residual money. "(laughs) Occasionally. The other day I got five dollars from a TV episode shown in South



77 SUNSET STRIP



Korea.

Anna Lisa also continued to do stage acting. "I appeared in a play called Marriage-Go-Round by Lesley Stevens. I played Katrin Sveg, a Swedish sexbomb. What else? Who ever heard of a Norwegian sexbomb? Constance Bennett was the star. We used to refer to her as 'old marble heart.' Constance knew the tricks of the trade and would under no circumstances let anyone upstage her. I remember one scene in particular where I had the following exit line: 'I am younger, prettier, stronger and more intelligent than



you, so don't fight it.' That line usually gave me cheers and applause. Constance was supposed to sit there in shock, but one night there was no reaction. I decided to turn around and see what she was up to. Instead of being in a state of shock she was jumping up and down keeping the audience in suspense. They thought she would have the last word and my punch line was lost. When our tour reached Chicago it was bitter and cold and she kindly offered to lend me a fur coat. She had her husband send it special delivery to my hotel room. The fur was an old worn out moth infested thing (laughs). I was so afraid to offend her so I had to wear it. So when we had our press conferences she arrived in a floor length mink looking every bit a star and I looked like some poor refugee from behind the iron curtain. Later on a friend in the fur business insisted on giving me a brand new fur coat to wear while in Chicago. It was good publicity. When Constance saw me in that she almost had a fit and the expression on her face was worth a million. She did not talk to me for days. (laughs)"

Later on the same play starred Joan Fontaine. A review in the S. F. Examiner said. "At one point in the play Anna Lisa confronts her with the bitter truth: 'I am younger, prettier, stronger and more intelligent than you.' - She might have added a better actress as well. That was a nasty review. Whoever wrote it, did not intend to do me any favor. If the same thing would have happened while I was appearing with Constance, I am certain my dead body would have been fished out of the Chicago riverbed the following day. (laughs) Luckily Joan Fontaine was a different brand of people altogether - generous, witty, bright. She did not make an issue out of it, simply ignored the whole thing and certainly never held it against me."

In '65 she was in *The Merchant Of Venice* with John Carradine. "He was such a charmer, well liked by everyone, one of the last gentlemen. When the tour reached New York he asked me to escort him to a Christmas party which was being held in his honor at the Waldorf Astoria. When I asked who was hosting it, he could not remember. It turned out to be the cleaning ladies of the hotel. I believe they were all of Irish extraction, at least John sang all the Irish songs he could think of with his basso profundo, which incidental-

ly was quite exceptional. The ladies were all over him, cheering and begging for more. It was a great night. John loved women and couldn't stay married for long before meeting someone else. We also went to see his son David's debut on Broadway." The same year, she was Dorine in *Tartuffe* starring Victor Buono. "Nothing but good memories about him. We had dressing rooms across the hall from each other, but the doors were never shut because we had a private dialogue constantly going and used to laughs ourselves silly. He was one of the funniest men I have ever known. Once we were guests on a June Havoc talk show in San Francisco. She was such a talker, her interview objects never got a word in edgewise. The producer of the show had

warned us, so each time she took a breath we jumped in with comments. We almost died laughing from the experience." Some later TV roles were on *DEATH VALLEY DAYS*, *THE MAN FROM U.N.C.L.E.*, and *THE GIRL FROM U.N.C.L.E.* (all 66), *THAT GIRL* and *GARRISON'S GORILLAS* (67). Some other stage roles were in *The Tunnel Of Love* (63) with Bob Cummings and Julie Bishop and *And So To Bed* (67) with Charles Gray and David Cassidy.

The Swedish born Inger Stevens died in 1970. "Inger Stevens was someone I would



12 TO THE MOON

compete with more than once. Early in my career I competed with Inger Stevens for roles and once again our paths crossed. The first time was during the casting of the series *THE FARMERS DAUGHTER* (63-6). When Marilyn Monroe committed suicide in 1962 it started a trend that was going to cast a shadow over the Hollywood scene for a long time to come. Several of my own friends have died by their own hand during the past few years. It was very depressing and sad. Once again it was a toss between Inger Stevens and I for the leading role in a new television series, I cannot remember the name of it, but Inger got the part. She was living with a black man at the time, which was very untraditional, to say the least. This touchy situation might have added to whatever other problems she was facing in her personal life, I really do not know. Anyway, early one morning the phone rang and a friend announced excitedly that Inger Stevens had committed suicide and urged me to call my agent to get on to the producer to push my candidature for

the TV series. Needless to say, I was in a state of shock. Instead of calling my agent I packed my suitcases and went to India. Suddenly I'd had it up to my eyebrows. I spent three months in India where I felt like 'Alice crashing through the looking glass.' It made me think a lot. To be an actor is not about being a star on the Hollywood firmament, not about chasing rainbows or carrots at the end of a stick. To be an actor is about acting. I decided that there was a life after Tinseltown."

"To me those were great years I would not be without. Sitting here in Oslo, Norway and looking back on those years during the fifties and sixties makes one wonder if it ever really happened - or maybe it happened on another planet? On my return to Norway I realized that nobody believed that I had actually been a TV star in Hollywood. None of the television series I appeared in was shown on Norwegian televi-

sion. I felt people thought I had fabricated the whole story. After all these years nobody has contacted me regarding my American career. As I said, most people thought I had fabricated the whole story, so less said about it the better, in order not to embarrass me, I guess. The Norwegians are

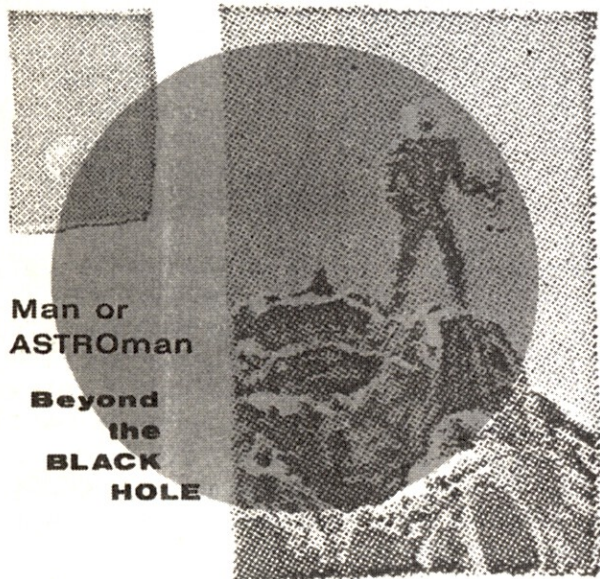
very considerate. Now 35 years later, when a BONANZA episode finally appears on Norwegian television, nobody even knows that the female lead - 'The white Buffalo Woman' - is little old me. Now there is surrealism for you, my friend!"

(Niels Solberg would be glad to hear from anyone who has

video recordings of any of Ann-Lisa's television appearances. Write: Niels Solberg, Valhallgt. 7a, 5500 Hagesund, Norway. E-mail: nielspe@online.no or go to his web site at: <http://hjem.sol.no/nielsps/index.htm>)



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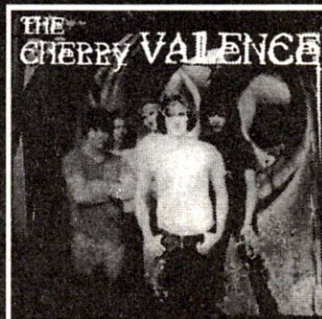
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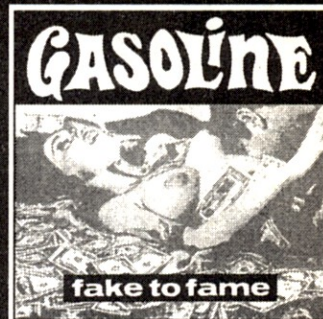
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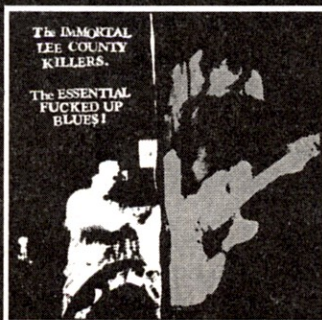
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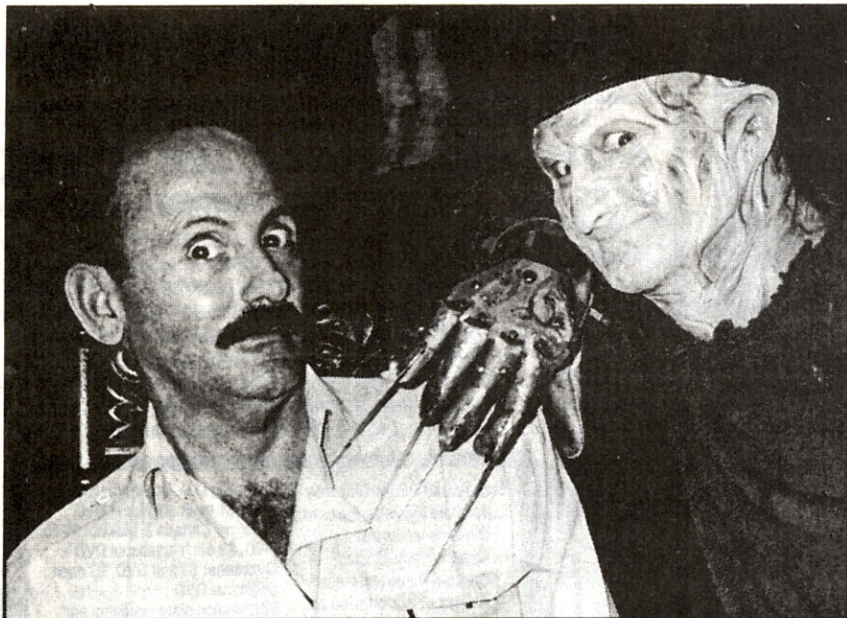
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TOM DESIMONE

Interview by David DelValle

It's funny how sometimes a movie finds you rather than vice versa. Whether I really ever liked *HELL NIGHT* has never been an issue because by the time I finally saw it I had met the producer, Bruce Cohn Curtis and one of its stars, Vincent Van Patten and had attended a party at Lenny Barron's house by Pioneer Chicken just off Sunset Boulevard. I'll never forget because there sat a rather stoned Monte Rock III, fresh from his triumph as the DJ in *SATURDAY NIGHT FEVER*. Monte looked up at me and said, "Hi David! This is my wife and this is my boyfriend!" So I already pretty much decided *HELL NIGHT* was a must-see. Always a Linda Blair fan, I thought it would be a kick to see her in a film where she's not in jail or being sexually assaulted by kitchen appliances. As I was sitting in the lobby of the Continental Hyatt House in Palm Springs during one of only two film festivals I would ever see in that town, a young man walked up to me and admired a cap I was wearing which read "Museum of Death." He asked me where I got it and if I was into horror films. So I leveled with him! I said I WAS a horror film! And the hat was courtesy of Kenneth Anger, cult icon. To which the young man replied, "Well you've got to meet this guy that I've gotten to know because he spends half of his time here in the desert and has directed a horror movie." When he revealed it was none other than Tom DeSimone, I immediately decided this auteur was definite fodder for my then-3 hour radio program entitled *Tales From The Closet*. So after getting his phone number I rang him up and invited him on the show. I readily explained that *HELL NIGHT* was already a staple in my collection. DeSimone agreed to appear on the program and graciously provided the photo-

graphs for this issue. Tom DeSimone has done every kind of film and I do mean EVERY kind. He was most forthcoming during our time together and I will always remember him as a most confident raconteur of his achievements.

Tom DeSimone was born in Cambridge, Mass. in 1939 and started making films early. "It was something I wanted to do since I was a kid. I got my first camera at ten. Strangely enough, the first film I ever made, I was about eleven or twelve, was a horror movie. I made my brother up like a monster, he was a hunchback Quasimodo kind of character. I did some claymation and made a mini dinosaur that wrecked a mini set. For some reason horror always fascinated me, it's the easiest way to reach an audience. Sitting in the back of a theater, if they scream or they jump, you know you've got them. If you make a love story or a

romance, you don't know until the reviews come out if you've got the audience. I really liked *Frankenstein* and *The Wolfman*. I saw them all and they scared the hell out of me. And I used to do live drama in my garage and make masks." In California, his first jobs were editing educational and children's films and he made student films. "I went to film school, I went to UCLA. When I got out here there were no young filmmakers working. That was not the thing then. I won a Golden Eagle award and I also won a scholarship to UCLA. You had to pay your dues, so I went to work as an editor for a while. I learned to shoot quick and fast and from the hip, as they say."

The obscure *TERROR IN THE JUNGLE* (68) was his first feature credit. Jivaro Indians in Peru find a blonde kid who survived a plane crash and decide he's a god. Enrique Torres Tudela was the producer and writer and three directors handled three sections. DeSimone did the airplane segment. A review claims that the high point is when a nun falls from the plane. The cast includes Fawn Silver (from *ORGY OF THE DEAD*). "When *EASY RIDER* hit, it was made by a bunch of young actors. Suddenly Hollywood began to shift and people started to pay attention to film schools and young people and the studio system was on its way out. It was pretty much out by then." *PRISON GIRLS* (73) was a soft core sex movie in Polarized "Optovision" 3D. United Productions had also backed the 3D features *THE BELLBOY AND THE PLAYGIRLS* (62), partially directed by Francis Ford Coppola, and *SECRETS OF ECSTASY* (72). The cast included *FLESH GORDON* star Jason Williams and nudie movie stars Rick Lutz, Candy Samples, Maria Arnold, and Uschi Digard. "The first picture I did was called *PRISON GIRLS* which was truly forgettable. It was a 3D picture. A friend knew a friend and they had hired this director right out of film school who had made an award winning short. This guy that they hired really didn't know what he was doing but he didn't want to turn down the money. He got this friend to call and ask if I would be his assistant and sort of cover his ass on the set. I reluctantly said, I'll do it. We were casting and everything

was set to go and he just got cold feet and decided he couldn't do this picture. He walked off the picture. I was suddenly thrown into the lion's den, without having prep'd as a director and did this picture."

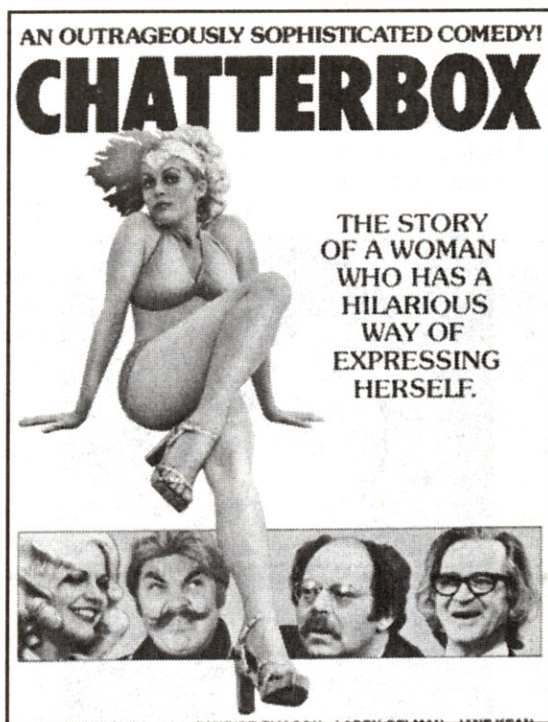
DeSimone spent much of the early 70's directing gay porn movies (often using the pseudonym Lancer Brooks). This might be a topic for another interview (in another magazine) some day. Then he was hired by A.I.P. to make the musical sex comedy CHATTERBOX! (77) (PV #--). Candice Rialson (HOLLYWOOD BOULEVARD) starred as a beautician who goes on TV and makes the cover of Time because she has a singing vagina. The cast includes Larry Gelman (from THE BOB NEWHART SHOW), Rip Taylor, and Prof. Irwin Corey. Neil Sedaka wrote songs and Bruce Cohn Curtis, the grandson of Columbia's Jack Cohn, produced. "A friend of mine who is a writer, a very good writer, his name is Larry Grusin, he wrote GARBO TALKS (84) with Ann Bancroft. He had read stuff I'd written and seen my student films that had been in festivals. It wasn't mashed potatoes. He was having a New Year's Eve party and there was a producer at the party and he introduced us. We got together and that's how CHATTERBOX was born. It was right about the time that EMMANUELLE (74) was making so much money. This producer said 'I want to make a sex film, not a porno film, but with a lot of sex in it.' I had a script laying around called Lips which was a comedy based on nothing but a dirty joke. It was pretty much the stupidest movie I made, well close to it. Porno was big then, and there was THE FIRST NUDIE MUSICAL (76). Directors were getting more daring with campy nudity in more legit films or dirty jokes. CHATTERBOX was just a 75 minute dirty joke, a talking, singing vagina that becomes a big star in Hollywood. That picture came and went very quickly, naturally."

DeSimone's student film experience helped. "The big pictures use storyboard but generally on these pictures you don't use storyboarding unless you have an action scene and usually it's storyboarded because of the completion bond people that insure the picture. They get final approval on a lot on the show, like who gets to direct the picture. If they don't feel that the director is going to be able to do the picture, even if the producer wants him, they'll say, if you hire

that director, we won't give you the completion bond. So when you have a major action scene in a picture, whether it's a horror sequence or a chase, they ask for a storyboard, so they can see exactly what the director has in mind. So they know that it can be done for the money and there won't be a major accident that's going to cost a lot of money insurance-wise. I'm a pretty good artist, so I can sketch out my own storyboards, but sometimes they'll do stick figures and then somebody in the art department who's better, will storyboard the sequence. Things vary, you don't go shot by

shot, it's a blueprint. In the old days, in the studio system, many times the editor would come down to the set, especially with a new director. An editor will know, either if a scene is in trouble or if a scene needs something that's missing, or if the way the director is covering certain scenes is enough or isn't correct. And the editor would have talks with the director about what he thinks. An editor has to look at everything, and if it's not worth looking at they go crazy because it tires them down and they're looking for the piece they need, yet they have to sit through hours and hours of footage. So do the producers in the screening room."

HELL NIGHT (81), also produced by Curtis, was for Compass International. "It takes place on one night. We shot for four weeks in Redlands, cold, very damp nights out there, that house is now a museum. The roof scenes and all the interiors were shot at Raleigh. We'd show up on the set at 4:30 and start shooting at 6 and wrap at 6:30, or 7 in the morning when the sun started to come up and that was a bitch. And then you'd go back to the Howard Johnson's hotel and sleep the best you could during the day. Peter Barton didn't want to do it, he was just getting out of the business. He was up for ROMEO AND JULIET (68) for Zeffirelli and he lost it and he was so shattered by that. He got seriously injured (in a fire) on the set of THE POWERS OF MATTHEW STAR (82). Bruce knew the Van Patten family and wanted Vince Van Patten in the picture, the part was tailored for him. He was kind of fun and Suki Goodwin was fun. We don't know what happened to her. Anchor Bay has a terrific DVD version. The print is beautiful. Linda Blair, myself and the producer did an audio track, a running commentary during the film, with a lot of the inside stuff. The only light was candlelight and



Directing Linda Blair (HELL NIGHT)

that director, we won't give you the completion bond. So when you have a major action scene in a picture, whether it's a horror sequence or a chase, they ask for a storyboard, so they can see exactly what the director has in mind. So they know that it can be done for the money and there won't be a major accident that's going to cost a lot of money insurance-wise. I'm a pretty good artist, so I can sketch out my own storyboards, but sometimes they'll do stick figures and then somebody in the art department who's better, will storyboard the sequence. Things vary, you don't go shot by

68 TERROR IN THE JUNGLE

70 THE UPSTAIRS ROOM

73 PRISON GIRLS

SONS OF SATAN (X)

74 HEAVY EQUIPMENT (X)

ASSAULT, CHAINED, SWAP MEAT, HOW TO
MAKE A HOMO MOVIE (all X) -yrs?

77 CHATTERBOX (Vestron)

79 THE IDOL (X?)

80 WET SHORTS (X)

81 HELL NIGHT (Anchor Bay)

82 CONCRETE JUNGLE (RCA/Col.)

85 HELLHOLE (RCA/Col) no credit

86 REFORM SCHOOL GIRLS (New World) D/S

88 ANGEL III - THE FINAL CHAPTER (New
World) D/S

FREDDY'S NIGHTMARES - Judy Miller, Come On
Down

89 FREDDY'S NIGHTMARES - Dreams That Kill

90 SWAMP THING, SUPERFORCE (tv)

91 DARK JUSTICE (tv)

we had all these stacks of candles on mantelpieces and on tables. And because we were shooting out of sequence the prop people had to be continually aware of how far in the story we were and bring in shorter candles, longer candles and cutting candles in half. The candles were the biggest problem.

"The decapitation of Jenny Neumann was one of my favorite effects and I thought it up and it was so horrific. You know how generally in a horror movie you see the blade and then cut to the head. Because he was holding her by the hair, I wanted the body to fall away and the head to stay there in his hand with her eyes open and her mouth screaming. So we cut a hole in the wall and she had to lay on her stomach. It was very awkward for her to put her head through the hole in the wall and tilt her head back. We had to build a neck out of mortician's wax and attach it to the standing dummy. It was really gruesome. When they saw it in the dailies they said, 'We cannot do this.' I begged them and begged them. They said it was too horrific, they'll never let it go by (for an R rating). Now in the film it does happen, but as soon as it happens, they cut away."

"The girl, Suki Goodwin had agreed to do a scene with Van Patten topless, they were supposed to be making love and he was, at that time, going with Farrah Fawcett and she was on the set that day. It was New Year's Eve and we were trying to get done early. And he wouldn't do the scene, the way it was planned. He said it was because of his family, the Van Pattens, who are well known in the industry as a sweet and wholesome family. He wouldn't do it. It's very vanilla, nothing sex. He wouldn't appear in the scene with her topless. He was a very challenging actor. If I said 'You come in the window,' he'd say, 'Well what if I came in the door?,' and if I said 'You come in the door,' he'd say 'I should come in through the window.' It took time and I was pulling teeth to get a performance out of him. It wasn't malicious, he was inexperienced and he had to challenge everything I said." Note: Van Patten had been acting since the late 60's and had starred in ROCK 'N' ROLL HIGH SCHOOL (79) by then.

"The Garth character (the killer) unfortunately died not long after the picture in a car accident. He never got to

see the picture finished. He was cast for his height. But the producer and I stayed friends and I said to him 'If you ever get a good horror script call me because I want to do a horror movie.' He called and said I have a script and he knew Linda Blair because they had done a TV movie called BORN INNOCENT (74), about the girl in a reform school

who got raped with a broom handle. It caused a big sensation. He and Linda were friends and she read the script and liked it so we got together. When we were in prep on the film the thing that kept bothering me was, it was a haunted house story and these kids were fraternity kids. I didn't want them wandering around in this big old mansion carrying candelabras wearing jeans and T shirts. I said this picture will play better if it has the look and feel of an old haunted house story and so we came up with the idea of making it a costume party at the fraternity house. We got Linda in the red velvet. We knew the house wouldn't have electricity and would be lit by candlelight and I had

this vision of kids walking through long corridors and up big stairways carrying candelabra, dripping candles with cobwebs."

"Linda was on her way to being a big star but we all know that story about Connecticut and the dope. She was getting a lot of offers for more TV movies and she probably would have gone on to bigger films as well. But once that happened, for television the sponsors were very leery of her. She's often talked about it. I've stayed in touch with Linda for years. She took these schlock pictures to stay alive. She was supporting her mother as well. She's really into horses, she's got several horses and she's a champion rider and jumper and mostly she works to support her horses. That's her first love, the horses. They're expensive to keep, obviously. She was fun to work with on HELL NIGHT. We had a good time. It was a difficult time for her personally."

CONCRETE JUNGLE (82) was from Pentagon. Jill St. John was the warden, and the cast includes Sondra Currie, Barbara Luna, Camille Keaton, and Nita Talbot. "After I did HELL NIGHT I got a call from the producer Irwin Yablans, and he said he had a friend Billy Fine and he was preparing a picture called CONCRETE JUNGLE. They had lost the director and they were two weeks away from shooting and did I want it. Originally it had Shelley

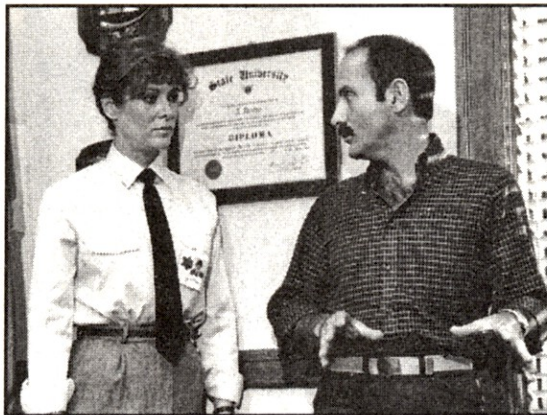


Winters in it as well, but she walked because of one line. I knew Barbara Luna and Jill St. John, I wasn't exactly a fan, because what had she (St. John) done but be famous? So that was my second women's prison picture. That was Jill St. John's last picture, not because of the picture, she became Mrs. Robert Wagner. I wish Barbara Luna would work more, she was a terrific actress and was so great to work with. There were a lot of good people in it, Peter Brown played the guy who got Tracey Bregman sent up, she's been on that soap *THE YOUNG AND THE RESTLESS* for like a hundred years."

HELLHOLE (85) was presented by Samuel Arkoff. The incredible cast includes Judy Landers, Ray Sharkey, Edy Williams, Mary Woronov, Marjoe Gortner, Dyanne Thorne, Terry Moore, and Robert Z'Dar. "Sam Arkoff was old Hollywood, but he made pictures for kids. All his pictures were geared at teenagers and the teenagers liked those pictures. He made a fortune with teen pictures. I got Christmas cards from him for years after we had worked together. Every year the Christmas card would be a really ridiculous picture taken somewhere on his travels, he and his wife and he and his cigar, even on the back of a camel, or on a donkey in Mexico, always with that cigar. I was called in to save a picture he did, HELLHOLE. I came in as a film doctor. The director (Pierre De Moro) had only done one picture, it was a sweet sentimental little girl picture. He was given this script and he made it this nice picture. The producer (Billy Fine) called me because I had done *CONCRETE JUNGLE* for them. When the picture was finished, they didn't have the elements they need to sell it as an exploitation picture, which was their intent. They wanted foreign sales and they needed T+A and some bad girl action stuff. So I had to go in for a week or ten days and take the cast and put them into these situations. There were shower scenes, a hot tub scene, rape scenes... I worked with Edy Williams and Ray Sharkey, not Mary Woronov, because she was not one of the prisoners. She was the doctor. I had to do the stuff that happened behind closed doors. I had Ray Sharkey and Edy Williams and they were starting a sex scene. He comes up behind her and he's snuggling her and kissing her and felling her up and she throws her head back and her line is 'Make my quiver shiver.' The cameras are rolling and he's feeling her up and she said the line and without a beat she looked at me and said "what's a quiver?"

"After *CONCRETE JUNGLE* I wasn't working for a while and thought I'll take that same story, every women's prison movie is the same story, and I'm going to spoof it and

camp it and I wrote *REFORM SCHOOL GIRLS* (86), a very high camp female prison picture. New World Pictures read it and they wanted it, so it became my third women's prison picture. That's my favorite and the one everyone remembers. First of all I had a great cast. Pat Ast, nobody's better, and Wendy O. Williams of course. She killed herself a few years ago. Shotgun in her mouth. She said life had become boring and there was nothing else to live for. She left a note. But she was a very wild girl. She was with this man who was her Svengalie, he actually created her, his name was Rod. He was a conceptual artist and he used to do these shows in New York and he found her in Times



With Jill St. John and Sybil Danning
(*CONCRETE JUNGLE*)



Square and turned her into Wendy O. Williams and created that band The Plasmatics. He got a professorship at a college in Connecticut and they moved there. I think she just couldn't hack it as a faculty wife."

"There was the role of the warden which I had originally scripted as a man. They wanted a woman, a T&A actress. I suggested, sitting around a table with all these studio heads, I said, 'Look guys, it's a campy picture about women in prison, why don't we get Ida Lupino?' Nobody in the room knew who she was. And these are the people running the studios. I suggested Mamie Van Doren. Same thing, they didn't know who she was." Sybil Danning (PV #34) got the role. "Her manager (Steve Dacy) alienated everyone he came into contact with. He disapproved of the script and she, for some reason, listened to him as if he knew what he was saying, and she wouldn't say anything and he insisted on being on the set. I don't allow people on the set

when I'm working unless they're on the damn picture, or on the crew. I can't stand people standing around looking over my shoulder or in the monitor. But they had it in her contract that he was on the set when she worked. I would have said forget it but the studio wanted her because they felt she had a video box name. If they could stick her name on the video box, kids would rent it. She had a history of baring her breasts in pictures and there was some disappointment among the studio people that she didn't bare her breasts in my movie, but she was the prison warden and there was no reason for her to do it. And she and Dacy wanted to rise above that, they felt that she had reached a point in her career where she could act without her tits. They had in their minds that this was a Sybil Danning picture and it wasn't. We had the lead girl, I can't remember her name now (it was Linda Carol), and we had Pat Ast and Wendy O. Williams and then Sybil Danning. It was basically a cameo performance. She didn't have much to do except

raise her voice and scream and storm off the set.

"At the end there was supposed to be a big fight between her and Wendy O. Williams. So came the day for the fight and Sybil came to me and said, 'Dacy and I worked out this fight last night.' I said, 'Sybil, we have a stunt coordinator here and we've been working. Suddenly it was this Sybil Danning fight and I said, 'But you've got to lose.' And she started this bullshit about 'my fans won't want to see this.' So we did some things and she'd hit Wendy really hard and then Wendy's man would come over and say 'Wait a minute! I didn't sign Wendy to be a punching bag for this bitch!' So it became not the two women but the two mangers and they were like stage mothers. I got on the phone and said to the producer, 'You've got to get down here.' Finally, I said, 'Fuck it,' it was Sybil's last scene anyway and I said 'We'll kill her off screen.' She was furious and she stormed off the set."

ANGEL III - THE FINAL CHAPTER (PV#5) stars Mitzi Kapture, and was loaded with porn biz in-jokes. The cast includes Maud Adams, Tawny Fere, Richard Roundtree, Mark Blankfield as a gay hustler, Dick Miller, and Toni Basil. Lou Rawls sang the end theme. It was DeSimone's last feature. "The studios are now run by young men who do not come from the film business. They're lawyers and bottom line men, they're accountants. They're brought in to run the studios, knowing nothing about the film business. They're just looking at numbers. Everything's done now by charts instead of by heart. In the old days the studio people knew film. Now it's strictly a business. The film's just a product, there's no heart and soul anymore. And most of these kids were raised on television, you're just getting bigger TV shows put on film. They rely on these kids fresh out of school. They've never read a novel, they've never seen a play. It's disheartening now when I see these young kids, way younger than me, getting big deals simply because the studio people would rather make deals with young kids than somebody my age because they don't want to sit across the table with somebody that reminds them of their father. And the thinking is, that if you're over a certain age, you're out of touch with the audience, you're

not in touch with the kids today. They want a new Tarantino, or the kid who did **CLERKS**, which is a good picture, not a mainstream picture."

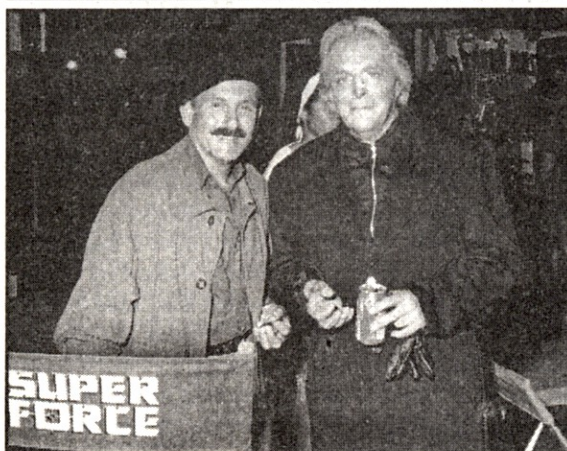
DeSimone then directed episodes of syndicated sci-fi, fantasy and horror TV shows like **FREDDY'S NIGHTMARES**. "They had two seasons. The problem with that

series was the violence. It didn't come on until midnight on Friday nights. The die hard fans watched it and liked it. Wes Craven just lent his name. We did have Robert Englund as Freddy. He was making very good money on the show. He was getting \$25,000 a day. He only worked one day on each show because the make-up took so long. So we had to lump all the scenes that he was in into one day. After five hours in makeup he was ready to work and he was a madman because it was so uncomfortable. He was very professional but he hated being in that makeup. There was a lot of black sick humor on the show but

they stayed away from the whole child molester thing. It was really only in the first few films, then they started to back away from it. We did one story on the series, which was how Freddy Krueger became Freddy Krueger, how the parents got together and trapped him and threw gasoline on him and set him on fire. They thought he died but he continues to live on in the children's dreams is what it is."

DARK JUSTICE was another series. "I directed 18 of those, it was on TNT." **THE BIG EASY** was set in New Orleans. "We had a production unit in New Orleans and we'd fly in the guest stars for the week. I've been fortunate that I've been doing television and in television there isn't this big concern about the age of the director. They want somebody who can do the job, get the pages on the screen, get the crew home at night before one in the morning." These days many former movie stars (and some who once worked with DeSimone) spend more time signing autographs

than acting. "Show business is a terrible business to get into. Once you're in it it's hard to get out, 'cause you don't want to walk away from something that was good for you at one time. You don't want to admit to yourself that maybe you've failed. There's always hope that something could happen, so you keep making appearances."



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MAXWELL CAULFIELD

Interview by Craig Edwards.

Maxwell Caulfield was born in Derbyshire, in the midlands region of England in 1959. He moved to London as a child and grew up there in different neighborhoods. "They were usually well-heeled areas of town, like Chelsea, Kensington, Richmond." Caulfield got his start in acting in school. "The British equivalent of high school, which we call public school. It was an all boys school and they were doing a production of *The Boy Friend* (a movie version was directed by Ken Russell), a musical comedy, and they were having to use the girls from across the river to flesh out the production, and that's what got me sticking my nose through the door at the drama club. I found out it was something I really relished. I was inclined to be a bit of a ham in that production and in subsequent shows that we put on. I was like a lot of people who didn't feel in school that they're doing particularly well at anything, don't quite make the sports teams, don't excel academically, but who have an interest in the arts. We had a pretty liberal arts program but it was a very academic school, so I sort of joined that ragtag bunch in the theater arts and found that it felt like home and that it was something that I could do more proficiently than anything else I'd turned my hand to. There was that problem of being an overactor and it took missing out on the leads of a couple of shows before I wised up to that. Getting cast as the loud declamatory prince at the end of *Romeo And Juliet*, instead of Romeo, taught me to tone it down a bit. But I'm still usually cast in larger than life roles. I don't know if that's the English background, or my predisposition towards not lampoony, but sort of cartoony characters a little bit, just to make them some degree a little more accessible or understandable, and that actually runs counter to the style of acting that I claim to admire or like to eschew."

His mother was divorced and remarried several times. After too many fights with an ex Marine stepfather he left home and decided to adopt her maiden name (Caulfield). "When I got out on my own at the age of 17, I started heading 'Downtown' to areas like Soho, which is similar to New York's Soho, but pretty much a den of iniquity, it's sort of a sleazeville." In an interview he later said some of his teenage jobs were sheet metal worker, fish fryer, Chinese sex theater projectionist and "scam game lookout." "I had a pretty spicy couple of years before I realized I felt motivated to come to the States." But first he danced naked (to Led Zeppelin and Pink Floyd tracks) in a London review called *Ripoff*. This got him an equity card and in '78 he flew to NYC and checked into a YMCA. His first American acting job was in the gay play *Hot Rock* at The Truck Theater. In an '81 NY Times feature he said "It was sort of trashy, but it was one step up from the nude show (in London), so I was improving." He also said "From the age of 15 the motivating force of my life was to become a star." In '80 he made his Broadway debut in the very brief run of *Once A Catholic* with Peggy Cass.

Caulfield then made the news for getting married. "I'm really very fortunate to have a really great woman behind the facade, the actress Juliet Mills. Neither of us saw it coming, neither of us were looking to get married, but I was very young at the time, and she was bailing out of a bad situation and the chemistry between us was instantaneous. I got to show off for her. We were in New York rehearsing *The Elephant Man* which was getting ready to go on the road after winning a Tony award. And I was also performing in the evening in an off Broadway play called *Class Enemy*, in which I was playing sort of a leader of a group of juvenile delinquents. Juliet got to see me playing the very delicate and refined John Merrick by day and play this sort of brute at night. So the chemistry between us was rather special and has continued to this day." While playing a leather jacket wearing teenage London thug in *Class Enemy*, newspaper articles called him "A Cockney James Dean" or "A

British Fonzie." When the Florida tour of *The Elephant Man* (which had starred David Bowie) ended its stars (Caulfield and Mills) were married. Mills was born in 1941, which makes her 18 years older than Caulfield. She's best known to PV readers for the Italian EXORCIST copy *BEYOND THE DOOR* (74). At the time, Caulfield said "Yes, she is quite a bit older, but it balances out quite well. In Europe they don't think a woman is really a woman until she's 40. And I'm a European." Maxwell and Juliet Mills bought a ranch near Santa Barbara. Their children are Sean and Melissa, a daughter from her previous marriage.

To complicate the family matters, Maxwell's brother Marcus MacLaine started living with his new sister-in-law Haley Mills. The 60's (and again in the 80's) Disney star is 14 years older than MacLaine, which is nothing compared to the fact that she was once married to director Roy Boulting who was 33 years older than her. The Mills family patriarch is Sir John Mills. "John Mills is one of the industry's finest actors. Five David Lean films speak for themselves. And he is such an incredible man: such an incredible joie de vivre and he just thrives on the work and intends to work to his dying day. He's the consummate pro. You know, the film business is funny. They snap you up when you're young and green and you don't know the protocol involved in on-set etiquette and off-camera behavior. You're just meant to pick it up, to realize when you've been hanging around in your trailer for an hour, and you tend to dawdle, and get distracted on the way, so that when you finally arrive on the set the crew is ready to strangle you! When Sir John got wind of it, he was pretty quick to tell me what was what, that you're part of the jigsaw puzzle, and that just because you might be at the top of the tree, you're not necessarily the sweetest fruit! (laughs)

Back in Manhattan in '81, Caulfield took the (often naked) starring role in a successful off Broadway revival of Joe Orton's *Entertaining Mr. Sloan*.

Soon he was signed for movie roles and was replaced by Brad Davis. "I was reading books on Dean, Brando, Clift, McQueen, Newman, the rebel heroes of the movie screen, the originators of what I call that antihero style of acting. I guess I saw myself slipping into that mantle, but there was a different style of actor in demand when I got to New York in the late 70's. The Italian contingent had taken over with a vengeance, guys like Stallone, Travolta, Pacino, DeNiro, so I had a very brief run there, evoking the spirit of James Dean in a bubblegum movie called *GREASE 2*." Caulfield was cast as motor cycle riding exchange student Michael Carrington, the cousin of the Olivia Newton John character. Michelle Pfeiffer was Pink Lady Stephanie Zinone. The Paramount musical sequel was produced by Robert Stigwood (of RSO) and the late Alan Carr, trying to recover from his Village People musical *CAN'T STOP THE MUSIC* (80). It was directed by Patricia Birch the choreographer of the original hit. The cast includes Judy Garland's daughter Lorna Luft (also in Carr's *WHERE THE BOYS ARE* '84), Adrian Zmed, twins Liz and Jean Sagol, Tab Hunter, Connie Stevens, and Didi Conn, Eve Arden, Sid Caesar, Dody Goodman, and Eddie Deezen from the original. Maxwell became the center of an all out media blitz ("*Caulfield's Career Greased For Stardom*" and "*Move Over Travolta*" were typical article titles) and had cover stories in *Interview* (Hunter interviewed him) and *After Dark*, which played up his naked stage work and gay roles.

He almost was in *RECKLESS* (84) next. "I missed the opportunity to really follow up on that notion in a movie called *RECKLESS* that Aidan Quinn ended up doing. I do think I was being courted for that role, but it was another movie set in a high school with me charging around on a motorcycle, which is what I'd done on *GREASE 2*, so I stupidly passed on that, along with a couple of other opportunities that came along in that brief window of time I had between the wrapping of *GREASE 2* and its thoroughly unsuccessful release in the summer of 1982. Basically we just got blown off the map by that little movie by Spielberg..., what was it called?, something like



E.T. or something. I was under the impression for a while that I wasn't going to have to pay any dues and that I was going to have a somewhat insulated journey, as it were, on the rocky road to fame. But I have made quite a few pictures now, and I think only two of them have seen the light of day, so if that's anything to go by..."

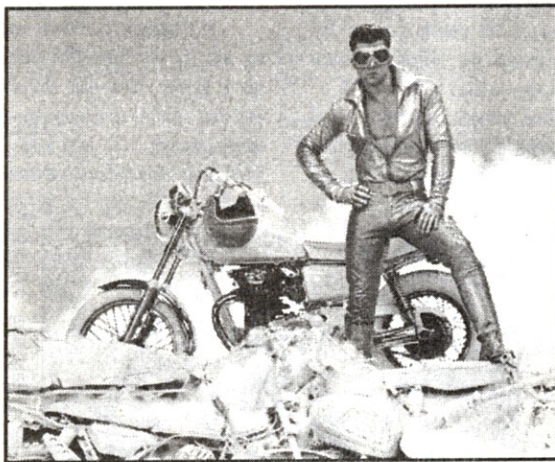
ELECTRIC DREAMS (84), from MGM, was Caulfield's second feature credit, but he only had a support role. The romantic sci fi comedy stars Lenny Von Dohlen, Virginia Madsen and a lovesick computer (the voice of Bud Cort). Young British director Steve Barron was known for his music videos (The Human League, Michael Jackson, Madonna and other hitmakers). The next year Caulfield was back on stage, naked again, in the NY Shakespeare production of Salomé with Jessica Tandy, followed by a tour of Sleuth with Stacy Keach. THE BOYS NEXT DOOR (85) (PV #31) directed by Penelope Spheeris (SUBURBIA) is probably Caulfield's all around best film. He and Charlie Sheen play mindless killers on a rampage in L.A. "That was the first job I got after GREASE 2. I couldn't get arrested for a year and a half, then Penelope Spheeris went totally with a gut instinct on that and I am forever indebted to her for that. Unfortunately, it never really got released because New World Pictures were going under just as we finished. Working with Charlie Sheen was one of the reasons I held up my end of the picture. He is a spunky little character, man, and it was fun riding around with him. And Patti D'Arbanville was a doll. She was very well cast, and it was a treat to work with her too. She's had it pretty rough, I gather. She's very pretty and very talented, but she's in that age range that's very tough for actresses. You know, where they hit their late 30's and Hollywood deems you no longer desirable. It's great to see Susan Sarandon and others flying a flag for women of an age everywhere."

More people saw Caulfield as devious playboy Miles Colby on Aaron Spelling's ABC spinoff (DYNASTY II): THE COLBYS (85 to 87). One misconception that has followed Caulfield is that he's Australian. "It's weird. More and more people are saying that to me, and it's basically because of my schizophrenic thing of being English and yet being cast as Americans all the time. Originally that is what I wanted, but as they say, be careful what you wish for! I get cast as Americans and do the accent, but what I'm left with offscreen is a hybrid of my natural accent and the adopted American way of speaking. You have to overlay the accent each and every time you work. And unless you're Meryl Streep, it does to some degree, screw with the performance, because you are always having to stay slightly out of the performance to monitor your language. It does impinge on your ability to improvise. But I've been doing it for so long that the majority of the time I don't have a problem with it. What really was the acknowledgement that I was doing it right was when I was cast as Charlton Heston's son. Heston's a trip to work with, he truly is a living icon, as they say. And Barbara Stanwyck! She was one wild lady, had a mouth on her like a truck driver! She was such a professional to a T that I goofed on day one, and she refused to work with me ever again! Despite that, she's another person I can only say good things about, not because I'm obligated to but because of the body of her work. She and Heston were both tough, but professional to an alarming degree. The person I got on with best was, ironically, John James, who on a weekly basis I tried to garrote, stab, or bludgeon!"

Actually, Heston helped destroy Caulfield's career. Just before Christmas he sent a letter to Aaron Spelling, ABC execs, and the other COLBY stars saying (in part) that Caulfields should talk to his father-in-law Sir John Mills about professionalism and accusing him of "a physical assault on a department head." The letter was leaked to the press. Caulfield later explained that a makeup man had a Visine bottle filled with

glue. Figuring it was eye drops he used some and had to go to the hospital to have his eyes flushed and unstuck. He then shook his fist at the unapologetic makeup man and called him "every name in the book" but "never laid a finger on the guy." Now the press had an actor they could mock as the overhyped star of the flop GREASE 2, who had married into acting royalty and had been publicly scolded by Charlton Heston. His direct to video future was assured.

THE SUPERNATURALS (86), from Republic and directed by Armand Mastroianni, was about Confederate zombies. Caulfield played a National Guard Lt. "That was a little hot dog of a movie (laughs). Strictly wiener country. It was one of those things where we were, like, dreaming up an ending for the film even as we were running out of money to finish it! (laughs) But working with Nichelle Nichols was fun. She was well cast, and really sunk her teeth into that part. In fact, it was a kick to work with all of them. There were some good people in that film: LeVar Burton, Bobby Di Cicco, Scott Jacoby. But we just knocked it off in Malibu Canyon over a month. We hung a lot of Spanish moss on the oak trees in Malibu Canyon." (laughs).



GREASE 2



SUNDOWN: THE VAMPIRES IN RETREAT (PV #13) was in 89. "I like that one. I'm quite proud of that. Anthony Hickox directed that, and I think he wouldn't mind me saying that he's very influenced by his father's taste in filmmaking. His father was Douglas Hickox, who made films like ZULU DAWN (the '79 film co-starred Caulfield's father in law Sir John Mills). Anthony's very drawn towards the widescreen and anamorphic lenses. He loves the lush score and tons of wardrobe, and he's not afraid to let the blood fly in his pictures. He's someone to watch. I remember he got really slammed in one of the reviews of SUNDOWN. They said something hideous like he should be parking cars at the Beverly Hills Hotel, or something vicious like that. But the movie is very original, and it annoys me that with the (later) wave of vampire films, that SUNDOWN got lost as it did. But it got lost because Vestron Pictures went under just as it was due to come out. We were making this film with a big Morricone rip-off score and awesome views of the Utah high desert, and a really bizarre premise for a film. And it had all the right elements, it was tongue-in-cheek, but simultaneously it had a certain thrill factor to it. It had a wonderful cast: David Carradine (as the Count), Bruce Campbell (as a Van Helsing type), Jim Metzler, M. Emmet Walsh, and John Ireland in one of his last performances. John Ireland was really one of those towering characters. His stories were amazing. I could have spent six months just listening to him. If we had a 10 a.m. call because we'd shot late the night before, he'd start at 8 a.m. I was in the hotel room above him and I'd come down and say, 'Come on John, let's split.' He'd go, 'Oh, just time for an eye opener, boy.' So I'd go into his room and he'd say, 'Let's have Bloody Marys to get the day going.' I was playing his sidekick in the movie, so I'd pour like double shots, and I'd be on the other side of the hotel room, and he'd reach into a little bucket he had of cherry tomatoes, and he would peg shots at the drinks, trying to get the little tomatoes into the double shots of vodka, and once one landed, he'd say, 'Ahh, perfect Bloody Mary! Bring it over!' (laughs) Morgan Brittany, I thought, was really very fetching in the picture. I had no problem salivating from the fangs for her. That's one of my fondest memories, Moab, Utah. They make a lot of pictures there, and it's a great town to go and shoot a picture in. It got a little crazy at times, but at the same time, the end result is fun. I saw the film screened in front of an audience a couple of times, and they were definitely enjoying it. It's a shame it never got its due."

In MIND GAMES (89), he stars as a psycho who is picked up hitchhiking by

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 FACING THE ENEMY

Edward Albert, Shawn Weatherly and their family. "MIND GAMES was made by a first time director, and what really appealed to me was the prospect of spending a month running up and down the California coast in the late fall, when all the tourists have gone home. It was the locations that appealed to me more than the script. I'd played my share of psychos even by then. But it turned out to be one of the most played of my little video releases. I think the film delivers in some strange way. Edward Albert stepped in to replace another actor who was crazy as a loon, I can't remember his name though, Eddie's terrific, I've worked with him on a couple of things. He's a real film actor. His work is very subtle, so subtle that even when you're just off camera, you're not even quite sure what he's doing but the camera always loves it."

In PROJECT ALIEN (PV#13) he played a TV reporter. "PROJECT ALIEN! Jesus, you really have been digging in the bottom of the box! That was a film shot in Yugoslavia before the country shot itself in the foot. It's a very murky picture, when you watch the screen, you can't even see what's going on! I think it may have been a deliberate choice, considering the movie. You know, STARGATE was the same way! It's so dark you don't know what's going on. You just know they're concealing something from the audience when that happens! The director was a nice bloke, an Aussie named Frank Shields. He loved the helicopter shots. Everyone was just getting a paycheck on that one. That was the first time I worked with Michael Nouri, and I like him enormously. He is a slightly unstable fellow, but he is one of the great joke tellers on a movie set. In fact, I was fortunate enough on that one to be working with him and Charles Durning and they kept us in stitches for hours and hours while someone tried in vain to find a light to light the shot." (laughs)

Caulfield was in the pilot feature of BEVERLY HILLS 90210 in '90. "I think I had a pretty slick agent at the time. He'd already placed Shannen Doherty and Jason Priestley. We were all with the same office. But I'd also done time with Spelling by then, I'd done THE COLBYS for him. He was actually in a bit of a rut himself at that time. His genre or style of stuff seemed to be finished. Apparently Barry Diller asked him to make the pilot for Fox TV, and it was an odd choice. But, of course, ol' uncle Aaron took the ball and ran with that one and created a whole new industry for himself. That was one of those weird deals where I was meeting Shannen Doherty, and

my first scene with her was seducing her in my apartment and those kind of situations are always odd, but before you know it, it's over and you're getting on to the next scene. My character was an aggressive young L.A. attorney. He was kind of an obnoxious character. In the story, she was underage, and she'd tricked me. I was sporting a massive hard-on for her (laughs), then she revealed to me that she was underage, and I had to cut her loose because I didn't fancy the legal ramifications. But my return never transpired. But now it seems to me that Spelling casts clones of me in his other shows. It's like, 'Wait a minute, is that me on the screen?' Oh no, it couldn't have been me, I didn't get the check."

EXILED IN AMERICA was about Central American terrorists. "That chap who made that film, Paul Leder, was an amazing chap. As far as I can tell, he was a landlord of some properties in Hollywood, and every six months or so, he took all the money he collected and made another picture. He indulged himself and he got wonderful casts. In that film he had Viveca Lindfors, Edward Albert, Stella Stevens, and Wings Hauser. Wings is a very good actor who really comes to life on the screen. It was a good mix of people. Leder's stories had some good ingredients in them, and they tended to attract good actors, but sometimes actors who are down on their luck, because he couldn't pay very much. But it's not always about being paid a lot of money."

When Roger Corman wanted an even lower budgeted remake of STRIPPED TO KILL (86), Caulfield was cast as the lead and the result was DANCE WITH DEATH. "I met Corman very briefly, he didn't give me the time of day, even though I was stripping down to the short and curlies for him. That was a real sleaze bucket of a movie. I've done one even lower than that, but hopefully you won't have turned it up in your research. You know, Corman has some funny ideas about what you can skip on to save money on a picture, things like a roof on the soundstage (laughs). We were sort of aware of it being a remake of that other movie, but you know the way Corman works, he can never seem to bring himself to tear down one of his sets, so he thinks, 'what the hell can I do with this.' So I guess they hung up a lot of tinfoil and stuff and decided that this bar set would make a great strip parlor so what the hell, why not make the movie again?" In WAXWORK II: LOST IN TIME (91), directed by Anthony Hickox, Caulfield, his wife Juliet Mills, John Ireland and other names have small roles.



With Juliet Mills

IN A MOMENT OF PASSION (PV#17) was a very strange one. "That was a film that had a fabulous premise, perfect for an actor, certainly. I was cast as a fellow who was a stuntman and a stand-in for a very famous German actor who has suddenly gotten his big break, being cast in a Hollywood movie. But nobody would know who he is in Hollywood. This very resentful stand-in decides to knock off the actor, who is played by Jeff Conaway. Jeff did the most brilliant monologue about what it takes to succeed in this business, which I think ended up in the final picture. It involved bending over and handing the producer a bar of soap (laughs). We shot it in Poland, in the very beautiful part of Southern Poland that the Germans had to give back after WWII. We utilized a castle down there that Hitler had actually earmarked for his retirement after world conquest. The rest was shot on a Polish stallion farm. Again though, I was working with a rather inexperienced director (Zbigniew Kaminski). He had a vision, but he probably should have just produced the film instead of directed it. Here I am putting my foot in my mouth, but whatever. It was fabulous for me, because I was in every scene of the movie and we were eating kielbasa morning noon and night and drinking copious amounts of Polish vodka to disinfect yourself at the end of the day. I have rather good memories of that shoot, even if the film did end up in rather rough form. They didn't even have a first assistant director. It was at that point that I realized how significant that position is (laughs). There's an interesting girl named Vivian Schilling who does a wonderful turn in the picture as a sort of floozie actress who is actually the German star's girlfriend and exposed me. She's a very self motivated lady who has written, directed and starred in a couple of movies of her own. Some interesting people are in that one, Martin Sheen's brother Joe Estevez and Robert Zdar, whose a wonderful guy. He turned me on to niacin, which is something that'll flush your system real fast. I don't mean in terms of sending you to the toilet, but it does something absolutely wicked to your face. It's very good when you have to do an intense emotional scene because it turns your face beet red. He was popping these niacin tablets with an alarming frequency, but it's a nice little heady buzz, kind of akin to sniffing glue, I think."

In ANIMAL INSTINCTS (92) he was a voyeur Florida cop with a nympho hooker wife (Shannon Whirry). "You've hit my sore spot. All of these jobs, ultimately, can be drawn back to the real estate situation that had me over a barrel, and in order not to completely lose my shirt I had to keep working. This is a story most any actor will tell you about some of their work when they feel they've been working on a level they shouldn't have been. And in fact it applies to a fellow that I've worked with on, I think three occasions, one of my co-stars in ANIMAL INSTINCTS, who's never credited with being in it, I might add. It's Jan-Michael Vincent, a hell of a guy, really. What a character, man! Moreso than any of the characters he plays on screen. But in the case of ANIMAL INSTINCTS I saw in USA Today, in that big TV grid on the back page, a listing for it that said: 'Wife likes to get down. Husband likes to watch. With Maxwell Caulfield.' What about Jan Michael Vincent, David Carradine, Mitch Gaylord, and all those other whores!?" (laughs) The director was Gregory Hippolyte (aka Dark). "He is interesting. I don't know if he'd mind me saying this, but I know he's directed a lot of skin flicks. He used to slide out of that black Corvette of his every day, in his leather jacket, and come over to the set and he and his d.p. (director of photography) would put the brightest lights on everyone and it was 'All Right kids! Let's get naked! Roll 'em!' (laughs) Greg knows what he's doing. In fact, the quality of the image really surprised me when I watched it. It was a little overly lit at times, but some people like to do it with the lights on I guess! (laughs) But there was a gloss to the film that I found was quite arresting, in the way I suppose there is to a stroke book, you know, there it is, there's a gloss to it. Greg and his cameraman know what they're doing. Very expert." The notorious porn director Dark (PV #26) now works with Britney Spears and MTV.

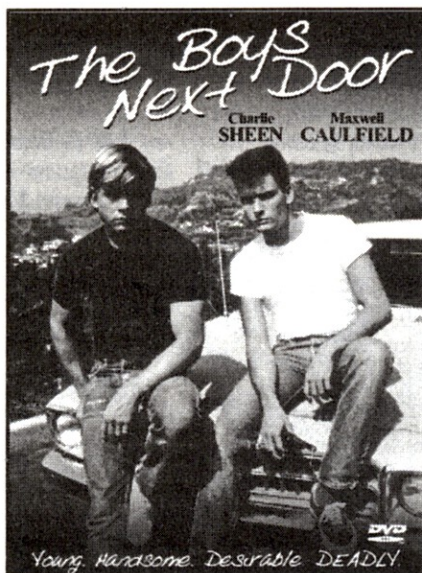
"MIDNIGHT WITNESS (92) is derivative of the Rodney King incident. I play the Nazi cop from hell, terrorizing this young couple that have witnessed the murder of a

young Mexican kid at my hands. It's a good little well paced movie. I think it could play forever on late night TV" Peter Foldy directed and the cast includes Jan Michael Vincent and Virginia Mayo. "She was good enough to come to Los Angeles to make it, and she was really a delight to work with. You know, there's something about these actors from the heyday of the game. They just bring a certain stature and class with them that'll never leave them, and that's why they were stars to begin with."

ALIEN INTRUDER (PV#16) is totally senseless sci fi with Billy Dee Williams. "That was the same company that made NO ESCAPE, NO RETURN (P.M.). Hey, listen, they hired me twice, can't complain about that. In fact, ALIEN INTRUDER is not a bad little piece of entertainment. It's meant to be erotic and to some degree it succeeds. Tracy Scoggins played my sister on THE COLBYS. She's a real kick in the pants, a lot of fun to work with. And the first day I worked with her, after not having seen her for three years, she was straddling me with no clothes on on a round bed overlooking the Pacific with the cameras whirring. It was like, 'Hi Tracy, how 'ya been?' For that, she slapped me in the face, but not with her hands!" (laughs) NO ESCAPE, NO RETURN (93) starred Caulfield and Dustin Nguyen (21 JUMP ST.) as cops, John Saxon as their boss, and Michael Nouri. "Again, it comes down to the fact that one would like the fortitude to be able to say no to certain material that comes your way. But, in reality, you've got to keep working. It's funny, you get on a roll, and there's a sense of continuity, and one thing leads to another. Then you can slip, or the work can dry up and you can get into a trough that for whatever reason you cannot get out of. Then the demons take over. This doesn't apply to everybody but a lot of actors are quite insecure. A lot of self-doubt can set in so that you sabotage yourself at the meetings that could possibly lead to more work. The object in this game is to keep the ball in the air because if it drops, sometimes it's a real bitch to find it and kick it back up there again. NO ESCAPE... represents another of my paycheck movies, to be frank. It does help when you're on a project like that to run into a Michael Nouri, that you've worked with before, or a John Saxon. When you run into actors of that caliber, and both Michael and John are very good actors, it not only makes the down time more pleasurable, but it also makes you feel that maybe the project has a chance. It lends credibility to the whole project. And you try to elevate it. But, as they say, 'if it ain't on the page, it ain't on the stage.'"

"I'm proud of my association with the mini-series GETTYSBURG (93). To actually go shoot at Gettysburg National Park was really something. And to have all these re-enactors, like five thousand of them, and they were all working for something like a t-shirt and a bully beef sandwich. I mean, these guys were committed, living in tents at night. They were the real deal, and it was like being taken back in time. Most of the actors were buried behind beards and wigs and stuff, very authentic, some say perhaps too authentic. But being associated with that project was a real feather in my cap. Jeff Daniels is a thoroughly all right guy, he was even ready to kick back some of his salary to get the project finished. When we shot the Union stuff, we shot it separately, the rebels, with Martin Sheen and Tom Berenger, they'd gotten out there and had a field day. They'd eaten up three quarters of the film stock and the budget and the shooting schedule! Then we got there and Daniels was learning that some of his great arias were being cut, so he sort of shamed them into coming up with a couple extra weeks shooting. I was impressed by that stand Jeff took. I didn't get a chance to work with the biggies, Sheen, or Berenger, or Sam Elliott. Young C. Thomas Howell was on hand and there was Richard Jordan, giving his last performance. Boy did he go out in style!"

"And I was also involved with CALENDAR GIRL (93), that Jason Priestley vehicle. Those were bigger budgeted situations, where the budget's in the millions, as opposed to hundreds of thousands." In '95, after years of TV, video features and regional theater, he was back to Broadway (in An Inspector Calls) and had a fun role in a record store movie that seemed like it might become a hit. EMPIRE RECORDS, directed by Allan Moyle, featured Robin Tunney, Renée Zellweger, Liv Tyler, and Caulfield's daughter.

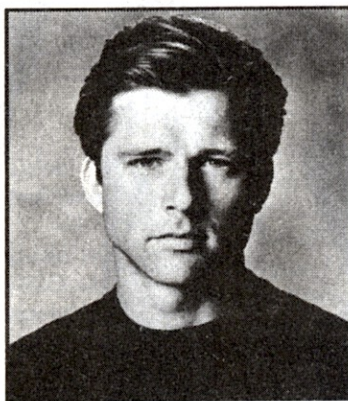


ter Melissa Caulfield. He played egotistical former singing star Rex Manning who arrives for an in store autograph session. Debbie Mazar plays his agent. "EMPIRE represents a certain self exploitation, although I was very pleased to do the role. For me to be playing an over the hill teen idol type always brings out a big laugh in people when I tell them. They always seem to think it's highly appropriate casting! (laughs) I was talking to Debbie Mazar and she was planning on doing her next two movies for scale, just because the parts are intriguing.

"I was lucky to supply one of the voices in the SPIDER-MAN series (95) from Fox. And I sat around with some real giants: Martin Landau, Edward Mulhare, Ed Asner, Roscoe Lee Browne. These guys have been kicking around this business for years and years, they've seen it all and done it all. And they were theorizing about what it's going to be like when guys like them pass on, because their experiences and their approach to the work, their whole style, will go with them. I mean, they weren't just talking themselves up, but they know what they'd inherited, and somehow it's tough for them to pass it on because it's a whole different world of experience that the young actors today really can't necessarily relate to, the camaraderie, or something. It just seems that things were done in a simpler way when they got started, it was a smaller town, it was a friendlier industry. I'm sure it had its cutthroat aspect even back then, but people are very isolated now, both by the very nature of L.A. itself, and also by the protection of agencies. I mean, scripts not getting through to actors that they should see, things like that.

"I worked on a film called OBLIVION 2 (96) which was aptly named. We shot that out in Romania and I was working with Carel Struycken and Irwin Keyes. They have this pituitary gland problem which means their bones don't stop growing. And I think it has other repercussions throughout the body as well. I'm not sure if that's what Robert Z'Dar (from IN A MOMENT OF PASSION) has too, but I don't know if that

jaw of his is ever going to stop growing. I think these guys are dealing with some pretty heavy hormonal stuff they never let on about. They never talk about it, but they suffer the pain and the fear and they live with great dignity. I don't know if I'm right to put Robert in with Carel and Irwin, but clearly there's something extraordinary about his physiognomy." Sam Irvin directed Full Moon's OBLIVION 2. PREY OF THE JAGUAR (96), directed by David DeCoteau, starred Caulfield with Stacy Keach and Linda Blair. The next year he was in two, more impressive theatrical release comedies,



THE MAN WHO KNEW TOO LITTLE starring Bill Murray and THE REAL BLONDE starring Matthew Modine. Caulfield continues to play many roles. Recent feature star roles include SMUT (99), THE HIT (01) with Joana Pacula, and FACING THE ENEMY (01) with Alexandra Paul. "You know, some of these low budget production companies, they make films to a formula, there's the requisite amount of nudity and bloodshed and you know what it is you're getting into when you do it. No one's under any false illusions. Sometimes you wonder, when you're doing too many of those, you begin to wonder if you're not knocking yourself out of the big leagues. And then you can turn around and remember that Jack Nicholson was making Roger Corman movies before he broke through. Anytime someone is willing to hire you in this business, you should be grateful, because the check is always at least in five figures, which

doesn't hurt. And you are getting paid to have fun, to pretend to be someone you're not, live out some little fantasy. In my case, I think there's nothing I haven't murdered in my film career, from animals, to children, to ethnic minorities, entire families... (laughs) You begin to realize that you're exploiting yourself, as well as being exploited. Or you're being a party to it, obviously. And it's interesting."

Thanks to Louis Paul

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30s JUNGLES

BEYOND THE CARIBBEAN (Sinister, 32) P/D/act **Andre Roosevelt**, D **Ewing Scott**, S **Ethel Lablanche**, **Paul Franklin**, P/star **Capt. E. Erskine Loch**

(MANHUNT IN THE CARIBBEAN) Andre Roosevelt (the balding son of President Theodore Roosevelt) uses his yacht to rescue Captain Benson (Loch, who narrates) and Rita (Carol Jeffries), the daughter of a missing fortune hunter. They had been stranded by a laughing black servant. In one weird scene, an underwater native with a hidden air hose stabs divers to death. Black crew members (always called boys) are seen drinking and gambling. Eventually we see (staged) footage of the "voodoo ceremonies" of (black) Penetentes. Rituals of several cultures are mixed as a man is whipped while dragging a giant cross, a skull head priestess is carried and followers scream and writhe in trances. The travel and animal (wild cat, bear, sloth) footage is from Roosevelt's actual expeditions. The dialog scenes are amateur and badly dubbed, but were also filmed on scenic locations (in Panama and "Central America"). The print of the 56 min. feature (from The Intercontinent Film Corp.) is very good. Teddy Roosevelt turned America into a colonial power and coined the term "race suicide" when encouraging WASPS to have more babies. His son Kermit made even more exploitive roadshow documentaries like GOONA GOONA (32).

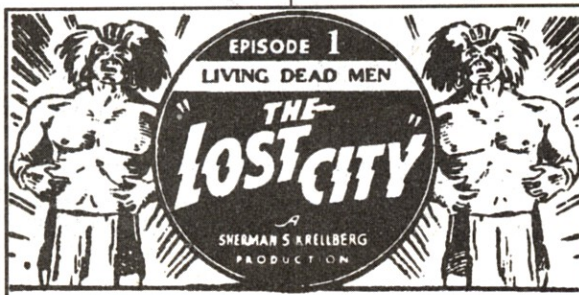
CITY OF LOST MEN (SW, 35) D **Henry Revier**, S **Perley Poore Sheehan**, **Eddie Graneman**, **Leon D'Usseau** P **Sherman S. Krelberg**

(THE LOST CITY) Zolok (William "Stage" Boyd, who died after filming) is causing worldwide floods from his secret Central African headquarters. Handsome engineer hero Bruce (Kane Richmond) tries to stop him and free the captive Dr. Manyus (Josef Swickard from OLD SAN FRANCISCO). Bruce and muscular Zolok henchman Appollon (Jerry Frank) both want the doctor's blonde daughter Natacha (Claudia Dell). The main point though is that Zolok turns natives into giant killer zombies. The awkward grunting, strutting, body oiled, Afro haired giants (Sam Baker and Everett Brown) carry screaming natives, who are put in a "brain destroyer" helmet, then the enlarging machine as Zolok orders "Arise, you are my slave!" William Bletcher is hunchback dwarf assistant Gorzo. George Hayes (later beloved by kids everywhere as western sidekick Gabby) deals with Arab slavers and has natives torture Manyus. Zolok uses remote TV and impressive electrical gadgets (built by Kenneth Strickfadden of FRANKENSTEIN fame). This was filmed at the Mack Sennett studios, using the cinematographer from KING KONG and the set maker from FLASH GORDON. Revier had directed silent Tarzan movies. The original serial version from Principal (formed by Sol Lesser, later producer of Tarzan movies) is available from Sinister. In the serial a black jungle queen falls for the hero and the villain also turns a black native white (!) There was also a novelization in '35 and a 40's comic book. This feature version was released in '38 and later played on local TV stations. The print has sound problems.

BORNEO (Foothill, 37) P/D/star **Martin and Osa Johnson**
Americans Martin and Osa Johnson return in an aquaplane to the scene of CAN-

NIBALS OF THE SOUTH SEAS (12), their first feature. The footage of flying snakes, "tree climbing" fish, weird owls, 100's of monkeys (including ones with "Jimmy Durante" noses), and various types of people is excellent. The narration is split between Lowell Thomas (hyper serious) and Lew Lehr (comic German/Jewish). The music is also a mixture of dramatic and comic. We learn that members of a former headhunter tribe are "the laziest people on earth" who spend time cockfighting, gambling, - and probably - headhunting! Osa jokes with the natives about - head hunting! The music is said to be "Barbarian. Primitive. Harsh!" Many scenes are obviously staged, with locals as unpaid actors. Comic adult native "boys" get drunk and high and one flees from a visiting Chinese dentist. It ends with a "devil beast" orangutan which had been "terrorizing" a village until the brave wise Johnson arrived to take charge of its capture. The "monster" was to be sent to an "anthropoid paradise" (a zoo). When 20th Century Fox released this 75 min. feature audiences around the world "learned" more from it than from any teacher or book. It was the last of many similar hits by the show off globe trotting couple (Martin died in a plane crash before it was released.) Thomas, who also narrated the big hit AFRICA SPEAKS (30) and many others, had his own radio and TV shows and founded the Cinerama company. Think of "documentaries" like this while watching

any of today's reality based TV shows. We're still living during the age of mass (dis) information.



OTHER COUNTRIES

CUT (Trimark, 00) D **Kimble Rendall**, S **Dave Warner**, P **Martin Fabinyi**, **Bill and Jennifer Bennett**

Blonde student film director Raffy (Jessica Napier) and her producer friend Hester (Sarah Kants) decide to complete Hot Blooded, a notorious 12 year old cursed slasher movie. Characters die at the remote mansion location and the real masked killer faces the reel killer (Simon Bossell). Molly Ringwald plays a bitchy, washed up American actress who returns to finish her original scenes. Her throat is slashed several times and she has lines like "Touch my tits again and I'll kick your balls in!" With flashbacks, false scares, unbelievable cruel pranks, an excellent decapitation scene, a burning woman scene, and an insane projectionist. The Australian movie features pop star Kylie Minogue in a small role and "I Got you" by Split Enz on the soundtrack.

BLACK TERRORIST (After Hours, 76) P/D **Neil Herthering**, S/act **Howard Connell**

(TERRORIST) A group of black revolutionaries arrive by boat on a mission "to free our country." Instead they mindlessly kill a nice white homesteader couple and rape and/or kill their (black) servants, all in front of cute little Pete. Tall blonde daughter Anna (Vera Johns) arrives with her handsome American boyfriend Brian (Allan Granville). His naive voice of reason and tolerance is drowned out by the wiser heavily armed patriot Joe (screenwriter Connell), who asks "Did you share with the Indians in America?!" The three of them rescue brave wise little Pete from the evil dumb head terrorist (Sydney Choma?) in the desert. The violence is slo/mo and many squibs are exploded. The soundtrack mixes funky sounds with electric flute. The intro to this South African produc-

tion claims it was "based on real incidents." Could be, but it's propaganda used to justify Apartheid. Movies with similar themes were common in South Africa ever since American I. W. Schlesinger, inspired by BIRTH OF A NATION, produced WINNING OF A CONTINENT (DE VOORTREKKERS) (16) there. An American company that specialized in soft core Euro sex movies retitled this for video. I wonder how many Americans (black and white) felt cheated (or worse) after renting (or buying) it, expecting a "stick it to the man" movie?

PYRO (SW, 64) D Julio Coll, P/S Sidney Pink, P Richard C. Meyer (FUEGO, WHEEL OF FIRE) Engineer Vance (Barry Sullivan) and his family move from England to Madrid so he can work on a Dam project. He has an addictive affair with jealous widow Laura (Martha Hyer), who wears black leather pants. When he breaks up with her, Laura starts an arson fire killing his wife Verna (Sherry Moreland from MESA OF LOST WOMEN). Vance's face is burned so bad while saving his daughter that he needs to wear a mask. He loses his mind with revenge ("My breath on your back will be like a cold wind from hell!") and joins a traveling carnival, repairing Ferris wheels. The owner's blonde daughter Liz (16 year old future Jesse Franco regular Soledad Miranda) falls for him and tells him a story about a witch who was burned. There's a fiery climax. The Spanish/American production (released by AIP) is told in flashback by a carnival worker (Fernando Hilbeck). The actual carnival used was in the Calicia region of northern Spain.

GODFATHER SQUAD (Sinister, 75) D/S N. G. See Yuen, S Robert Stone

Hong Kong (DRAGON CONTRA MAFIA) Hong Kong movie star Wang Liu (Bruce Liang) prevents a killing, so is hired to star in a kung fu movie in Rome (as Bruce Lee recently had in RETURN OF THE DRAGON). His helpful brother is murdered and most of this silly movie is drug cartel agents trying to kill the star. Ivy (Shirley Corrigan), a kung fu fighting blonde insurance agent, is assigned to him. Cairo, the main villain, has adopted killer sons, all spawns of The Axis (Japanese, German and Italian) and The Pope makes an appearance. The print has no credits.

50s

SIX BRIDGES TO CROSS (54) D Joseph Pevney, S Sidney Boehm, P Aaron Rosenberg

In 1933 Boston (which has six bridges) Jerry Florea (Sal Mineo in his film debut) takes the rap for a statutory rape and goes to a reformatory. Released at 21 (and now played by star Tony Curtis) he plans a horse race scam, is arrested several more times and works as an informant. As Pearl Harbor is bombed he's labeled a "public enemy." He eventually goes straight and marries, but dies tragically. All the while Gallagher (George Nader), a cop, changes from an enemy to an ally as he moves up the ranks. The cast of Universal contract players including Julie Adams as Mrs. Gallagher, were joined by Jay C. Flippen and Jan Merlin. Sammy Davis Jr. sings the theme song. It was partially filmed in Boston and was based on a novel which was based on the 1950 Brinks robbery. Curtis was in three movies directed by Pevney.

PHANTOM FROM 10,000 LEAGUES (Sinister, 56) P/D/edit Dan Milner, S Lou Rusoff, P Jack Milner

Ted Baxter (Kent Taylor) finds a radiation scarred body on the beach, a victim of a man in a suit sea creature. The beachcomber tourist in polka dot trunks is really Oceanographer Dr. Stevens who has created a death ray. The Paul Blaisdell created monster looks like a lion/dragon/fish/man. Things explode, the FBI investigates, characters talk a lot and a mike boom is visible. With Cathy Downs as the daughter, Michael Whalen as a Professor who experiments on turtles, Helene Stanton as a spy, and Phillip Pine. The pathetic ARC (pre AIP) release was shot on Catalina Island. Milner directed FROM HELL IT CAME (57)



SIX BRIDGES TO CROSS (Tony Curtis)

and Downs and Whalen were both in MISSILE TO THE MOON (59). This was on a double bill with Corman's DAY THE WORLD ENDED.

THE UNEARTHLY (Rhino, 57) P/D Brooke L. Peters (Boris Petroff), S Geoffrey Dennis, Jane Mann

This Republic feature, inspired by THE BLACK SLEEP (56), stars John Carradine as Dr. Conway who uses various damaged people for eternal life experiments in his remote sanitarium/house in GA. His jealous assistant Dr. Gilchrist (Marilyn Buford, Miss America, 46) helps and Lobo (Tor Johnson) makes sure nobody leaves. One of Lobo's several lines is "Time to go to bed!" The human guinea pigs include Grace (Allison Hayes, Miss Washington, 48), Natalie (Sally Todd, Playboy's Miss Feb. 57), and escaped convict Mark (Myron Healey). The mutants in the basement ending include Tor's policeman son Karl Johnson and makeup by Harry Thomas (PV #25). Peters' next was ANATOMY OF A PSYCHO (61). This MSJK version includes the old shorts POSTURE PALS and APPRECIATING OUR PARENTS. During the feature Tom and the robots make references to sex, drugs, Scientology, Lenny Bruce, top 40 hits, old TV ads, and a Bonzo Dog Band song. There's also a special segment on Tor.

THE WASP WOMAN (Sinister, 59/63) P/D Roger Corman, D Jack Hill, S Leo Gordon

Janice (Susan Cabot), owner of Starling Beauty Products, looks like THE FLY (58) when she becomes a buzzing blood drinking mutant. She injects the experimental formula of Dr. Zinthrop (Michael Mark from many Universal horror classics) in an attempt to stay young. Meanwhile her secretary (Corman regular Barboura Morris) spies for Bill (Fred, later Anthony Eisley). Despite the obvious L.A. locations, this takes place in NYC, so comic relief secretaries (one is Lynn Cartwright, wife of screenwriter Gordon) talk about DR. CYCLOPS playing again on channel 9 (!). With Frank Gerstle, William Roderick and Bruno Ve Sota as the watchman. The humorous familiar Fred Katz score was later used for LITTLE SHOP OF HORRORS. Allied Artists released the Filmgroup production. In '63, Corman had Hill film 6 extra mins. to bring the running time up to 72 mins. for TV syndication. The footage features Zinthrop conducting experiments, a detective driving, Frank Wolff and Corman himself. Cabot was beaten to death by her own "dwarf" son in '86. His insanity defense rested on hormone injections! There was a remake in 95 (PV #24).

1930

JUST IMAGINE (Fang, 30) D David Butler, P/S Ray Henderson, B. G. De Sylva, Lew Brown

This 113 min. futuristic Fox release is visually the most impressive sci fi feature between METROPOLIS and THINGS TO COME, but prepare yourself for the fact that it's a dated Depression/prohibition era musical comedy. It opens with a humorous comparison of 1880 and what they imagined 1980 Manhattan might be like. Having lived there in 1980, I loved this part and I hope I'm around to watch it again in 2030. Alcohol and the lack of sex are recurring themes. There's a rousing drinking sing a long (featuring Germans) on an air ship and characters get intoxicated on pills. Single O (fake Swede El Brendel - who was Irish) is revived in a Kenneth Strickfadden medical theater/mad lab. He eventually stows away on a rocket ship to the twin planet Mars and encounters the bizarre Queen Loo Loo and Boo Boo (dancer Joyzelle Joyner) and Bok/ and Loko (Russian wrestler Ivan Linow from THE UNHOLY THREE). Meanwhile J - 21 (John Garrick) loves LN - 18 (Maureen O'Sullivan), but she's been ordered by a court to marry another. The New Yorkers use TV phones and fly in private bi - planes with Jewish names. Single O says "Looks like someone got even with Henry Ford." (Ford was openly Anti-semitic). The cast includes Mischa Auer, Marjorie White, Frank Albertson and Hobart Boswell. Some scenes and props will be familiar to fans of the FLASH GORDON and BUCK ROGERS serials.

WHOOPEE! (Avco Embassy, 30) D Thornton Freeland, S William Conselman, P Sam Goldwyn, Florence Ziegfeld

Hypochondriac "Hebrew" Herm Williams (Eddie Cantor) is being treated at a western ranch by a blonde nurse (Ethel Shutta) who loves him. Meanwhile George (baritone Paul Gregory) is a half breed Indian who loves Sally (red haired Eleanor Hunt) but she's about to marry the ranch owner's son. Herm pretends to be the cook (in blackface) and sings "My Baby Just Cares For Me" and other songs. He also gets high smoking a peace pipe with grunting Indians, and makes references to Catholic Gov. Al Smith, Al Jolson, Amos And Andy and being gay. The Technicolor United Artists hit (#1 at the box office in '30!) was based on the hit Broadway version and has the same main cast. It features the very first Busby Berkeley chorus girl production numbers (including then unknowns Betty Grable and Paulette Goddard) and ends with a sexy Indian fashion show and women in bikinis riding horses, backed by a green studio sky with red clouds. Greg Toland was a cinematographer. Freeland also directed *GEORGE WHITE'S SCANDALS* (PV #33). The same basic script was used for *NERVOUS WRECK* (26) and *UP IN ARMS* (44), starring Danny Kaye.

60s

TERRIFIED! (SW, 62) D Lew Landers, P/S Richard Bernstein

Ken (CRAWLING HAND star Rod Lauren), a psych major "brain" says "terror is what the world is." The family of his orphan waitress girlfriend Marge (Tracy Olsen, later in *JOURNEY TO THE CENTER OF TIME*) has been killed by a hooded phantom. A victim who had been buried in cement is said to have become a "slobbering oyster." Rival David (Steve Drexel, who looks way too old for his role) joins Ken and Marge at a cemetery and a ghost town. The caretaker is impaled and Ken is choked in a water filled room and is buried alive. The laughing killer turns out to be a vaudeville ventriloquist! The Crown Int. release was the last movie by Landers (Friedlander) of *THE RAVEN* fame. Its kinda scary for the time but doesn't make all that much sense. With Denver Pyle as the sheriff and Angelo Rossitto. Certificates were given to theater patrons if they didn't faint. Bernstein had produced *SPEED CRAZY* and *WHY MUST I DIE?* Lauren recorded pop singles, including the *TERRIFIED* theme.

PICTURE MOMMY DEAD (Charter, 66) P/D Bert I. Gordon, S Robert Sherman

Three years after her mother (Zsa Zsa Gabor) was burned to death Susan (Susan Gordon) returns to the Beverly Hills family mansion from Catholic School. She says "I'm the worst thing that's alive!" Her self esteem isn't helped by the fact that her scheming slutty governess turned wicked step mother Francene (PYRO star Martha Hyer), is plotting against her with the scarred handyman (Maxwell Reed) with a steel hook. A doll sings about worms crawling in and out of your stomach and mouth, paintings talk and bleed, a burning Zsa Zsa ghost appears and there's death by grappling hook. The awkward dialog is morbid and hateful. Don Ameche is the oblivious father and the cast includes Wendell Corey (mean court trustee), Signe Hasso (Sister Rene), and Anna Lee. It was Gordon's first "adult" appeal movie since *TORMENTED* (60), also with his short and not very appealing daughter Susan. Embassy released it the same year as William Castle's *LET'S KILL UNCLE*.

A TIME FOR KILLING (67) P/D Roger Corman, D Phil Karlson, S Halsted Welles, P Harry Joe Brown

(*THE LONG RIDE HOME*) In the opening scene of this Columbia Civil War movie (based on a novel), untrained black orderlies at a prison/fort are forced to execute a very young rebel. This leads to a riot and an explosive prison break. The war becomes grimmer and more personal for Major Walcott (star Glenn

Ford) when his already traumatized missionary fiancé Emily (Inger Stevens) is taken hostage (and raped) by Capt. Bentley (George Hamilton). As the prisoners head through the desert to Mexico, the killing extends (after Lee has surrendered) over the border. Max Baer Jr. stands out (and has the best death scene) as a laughing trouble making Sgt. out to kill more "blue bellies." Other Confederates are Todd Armstrong (Lt.) and Harry Dean Stanton (Sgt. who gives the rebel yell). Dick Miller and Kay E. Kuter are a cowardly comic relief pair of Union soldiers and Timothy Carey is Billy Cat, the marksman "Yankee from Missouri." Other Yankees are Kenneth Tobey (Sgt.), Paul Peterson (bugler), Emile Meyer (mean Col.), and somewhere in there, Harrison Ford. 60's TV fans should enjoy seeing Jethro Bodine (Baer) shoot Jeff Stone (Peterson). Parts were filmed at Utah's Zion National Park. The uncredited Corman was replaced by Karlson, Monte Hellman was an editor, and Daniel Haller was the art director. It's been on the Starz Western channel.

30s SURVIVOR MOVIES

JUNGLE BRIDE (Sinister, 33) D Harry O. Hoyt, Albert Kelly, S Leah Baird, P I. E. Chadwick

Four shipwreck survivors discover some supplies and soon have a pretty nice cabin on an uninhabited island off the coast of Africa. Blonde Doris (Anita Page) thinks Gordon (handsome Charles Starrett, from *MASK OF FU MANCHU*) committed a murder that her brother was blamed for. Her reporter boyfriend Franklin (Kenneth Thompson) intends to hand Gordon over to the authorities to face the chair. Gordon's likable card trick playing buddy Eddie (Eddie Borden, who played Moon Mullins in the 20's) helps convince Doris that Gordon (who sings) is innocent and they fall in love. With two comedy relief chimps, a pre code glimpse of Page's breast, and an exploding model ship. The sinking cruise ship footage is from a (sped up) silent film and looks a lot more expensive than the rest of this 63 min. Monogram feature. The print is very good. Hoyt had directed *THE LOST WORLD* (26).



A TIME FOR KILLING

SINNERS IN PARADISE (Sinister, 38) P/D James Whale, S Lester Cole, Harold Buckley, Louis Stevens

A plane crashes on a remote island where the only inhabitants are James Taylor (John Boles), a disgraced doctor on the run and his faithful Asian servant Ping (Willie Fung from *THE LOST HORIZON*). Taylor seems arrogant and selfish, but falls for Ann (Madge Evans from *TRANSATLANTIC TUNNEL*), a nurse who was on her way to help with the war effort in Shanghai. Two rival munitions manufacturers scheme and kill, there's a blustery Senator (Gene Lockhart), and a spoiled rich lady (Charlotte Wynters). The most likable characters are wise cracking platinum Brooklyn blonde Iris (Marion Martin) and gangster Malone "The Torpedo" (Bruce Cabot from *KING KONG*). Also with Nana Bryant as a fortune teller, Milburn Stone, Donald Barry and Morgan Conway. The script exposes greed and hypocrisy, but there's plenty of food, the weather is fine and the ending is happy. The print of this 65 min. long Universal movie looks good but has several sound drop outs. Whales career was nearly over and writer Cole later became one of The Hollywood Ten, which I guess makes this a Commie movie.

DATED TV SPOOFS

THE GROOVE TUBE (Hens Tooth, 74) P/D/S/act Ken Shapiro, S/act Lane Sarasohn

Shapiro and a young Richard Belzer are the main stars of this unfunny, slow moving, and extremely dated sketch comedy feature. Some themes are 2001, Bozo, Butz Beer, and drug dealing. Singer Buzzy Linhart and a woman run naked in the woods. Chevy Chase (later in the much better *TUNNELVISION*) is in a scene with naked porn star Jennifer Welles. There are several other sex and

nude scenes with unidentified women, a psychedelic cartoon sequence, and a clip from KING OF THE ROCKETMEN. It all ends with Watergate footage with Oscar Peterson scat singing dubbed in and a talking "dick." The new re-release includes the trailer.

THE SEX O'CLOCK NEWS (Prism, 85) P/D/S Romano Vanderbes, S Sherry Cloth, Paul Laiken, Carey Bayer, Victor Zimet

Here's a best forgotten part mondo sketch comedy that's loaded with recycled footage. You get fake trailers (like Gynecologist From Hell) and ads (Guns R Us), Burger King vs. McDonalds, kung fu nuns, and black pimps selling old white people. The fat naked Santa in a sex dungeon would fit right into HBO's programming today. The running theme seems to be overweight people. The cast in the new footage is all unknowns except for a young looking Wayne Knight who adds comic narration and former SNL announcer Don Pardo. I recognize footage of a nude beauty contest (backed by The Dictators) from MONDO AMERICA (?), Bo Diddley from HELL'S ANGELS FOREVER, and the bigamist marriage from Ted Mikels' ALEX JOSEPH AND HIS WIVES (!). Other footage is of topless boxing (porn stars Vanessa Del Rio and Jane Hamilton), Plato's Retreat, a topless car wash, worm eating, and a drive in funeral home.

70s

DIDN'T YOU HEAR... (JFTHI!, 70) P/D/S Skip Sherwood, S Mike Mickler

I've never seen any reference to this pretentious but well made obscurity (from American National Entertainment). Kevin (young Dennis Christopher with a blonde Brian Jones haircut) is a serious college English major virgin, who drifts into dreamland during boring classes. He and six other guys sail to an island. They burn their I.D. cards and blow up a model city there and Peter (Terance O'Brien), a writer, talks about freedom, rules and war. In the real world Paige (Cheryl Waters later in MACON COUNTY LINE) calls Kevin a fruit while topless as part of a sorority prank. In the fantasy she's his perfect understanding mate. James (Gary Busey) laughs a lot and goes "Hot Damn!" when a girl's breasts bounce (in slow motion) but on the island, he is intelligent, thoughtful and leads a campfire rap about Ginsberg and Rimbaud (!). They encounter a blind Nam vet and a former Col. and armed locals who threaten their new carefree life. Kevin eventually dies only to wake and realize that he needs to lighten up and get a girlfriend (at least that's the message I got). With electronic music, sappy songs, and creative and effective cinematography and FX. One scene is repeated several times and parts reminded me of HEAD (colorful solarized scenes) and CARNIVAL OF SOULS (ghoulish heads in the water). Sherwood also produced David Caradine's AMERICANA (73). I watched this just after the BIOGRAPHY of the wacky self destructive born again Busey.

YOUNG L.A. NURSES (Janal, 70) P/D Stephanie Rothman, S Don Spencer, P Charles S. Swartz

(STUDENT NURSES) This was the first of many New World drive in movies with the winning formula of several young women (this time student roommates) dealing with sex, politics and drugs. Blonde Sharon (Elaine Giftos) has sex with the wrong guy in the dark and later helps a terminally ill teenage boy have his first (and last) sexual experience. Lynn (Brioni Farrell) becomes involved with a doomed Mexican activist (Rene Santoni) who publishes an underground newspaper and organizes anti L.A. police street theater. Phred (Karen Carlson) has a gynecologist boyfriend Jim (Lawrence Casey). Steppenwolf reading Priscilla (Barbara Leigh) meets a clean cut long haired biker (Richard Rust from HOMICIDAL and UNDERWORLD USA) and takes LSD. Soon she's naked on the beach (she looks incredible), saying "Don't look at me!" as a crowd

gathers. When she discovers that she's pregnant, a doctor asks her humiliating questions. Jim agrees to perform an illegal abortion and another crowd gathers to watch. Then we discover it was all an acid flash, then - no it wasn't, then - yes it was... (it's a very clever and impressive sequence). This was backed by the brief partnership of Roger Corman and Lawrence H. Woolner who soon formed Dimension with Rothman's husband Schwartz. Her next was THE VELVET VAMP-PIRE (71).

THE SEVEN MINUTES (71) P/D Russ Meyer, S Richard Warren Lewis

Meyer's flop 20th Century followup to his BTVOT DOLLS was based on Irving Wallace's courtroom novel and was planned to be directed by Richard Fleischer. Headlines scream KILLER BOOKS! and SMUT PEDDLERS! when a book is blamed for influencing a college student rapist (John Sarno). Free speech defense lawyer Mike Barrett (Wayne Maunder) faces a prosecuting D.A. (Philip Carey) who has a photo of McArthur on his wall. A Senator (Yvonne DeCarlo) eventually shows up and reveals that she wrote the book. Marianne McAndrew plays Barrett's new girlfriend. Familiar faces in the cast include Jay C. Flippen (corrupt wheelchair bound money behind the prosecution), Alex D'Arcy (creepy French publisher), John Carradine (drunken Irish poet), Tom Selleck (from MYRA BRECKINRIDGE), Ron Randall, Harold J. Stone, Berry Kroeger, Barry Coe, and Wolfman Jack. It's unlike other Meyer movies (it even aired cut on TV), but the editing (by Dick Wormell) is typically excellent and the cast includes Meyer people like Edy Williams (Barrett's ex), Stuart Lancaster (shrink), Charles Napier (vice cop), Mora Grey (sexy secretary), James

Inglehart, and Shaun Devereaux. B. B. King sings the opening theme and Carey's daughter Lynn sings backed by Merryweather in a club. Eve Meyer was a producer.

NIGHTMARE HONEYMOON (JFTHI!, 72) D Elliot Silverstein, S S. Lee Pogossin, P Hugh Benson

Jill (Rebecca Dianna Smith) marries Yankee David (the late Dack Rambo) at her traditional Deep South family estate. After witnessing a murder on the way to their honeymoon, she's raped (offscreen) by Lee (John Beck), a sadistic relentless psycho hitman from Chicago. Lee verbally torments his victims, making them repeat "Nobody Cares" or "Please rape me."

David (a Nam vet) eventually smears on mud for the final confrontation at the historic Fort Pike Monument. Roy Jensen is Lee's partner in crime and Jay Robinson is the N.O. gangster who hired them. Also with Pat Hingle (her rich yahoo widower father), David Huddleston, and Jeanette Nolan. It was based on a novel by Lawrence Block and was filmed on location in Louisiana. The (very rare) print is excellent. Depending on various sources, director Nicholas Roeg was either replaced by Silverstein (A MAN CALLED HORSE) after five days of shooting, or Roeg (with a script by W. D. Richter) never even got started. The intense well made MGM film was rated PG, but wasn't even reviewed in Variety (unusual for a major studio feature). The brilliant ad tag line "It's Only A Movie" was immediately appropriated by Hallmark for the much cheaper, cruder and profitable late Nam era movie LAST HOUSE ON THE LEFT. Beck, by the way, is the actor, not the singer of The Leaves as listed in the first PV book!

BLACK GAUNTLET (JTC, 74) D Chris Munger, S Howard Ostroff, P Daniel Cady

(BLACK STARLET) Rich but bitter and sad Clara (Juanita Brown from CAGED HEAT), has flashbacks showing how she was used and abused while sleeping her way to the top in Hollywood. She hitches there, is hired at a dry cleaners run by Al "Grandpa Munster" Lewis, and moves in with a former actress (Diane Holden) whose walls are covered with posters for movies like BLACK ALLEY CATS and ERIKA'S LAST SUMMER. A party (staged just like a LAUGH-IN show) for a nude movie has topless waitresses, and pot, hash and coke use. One producer she has to strip for looks like Leonard Maltin! Ben (Rockne Tarkington from



BLACK SAMPSON with a big Afro) is the only one that seems to care about her. With Eric Mason (lech white agent), Damu King (boyfriend back home), and Nicholas Worth as a racist cop. Henning Schellerup was the cinematographer. The soundtrack includes Joe Hinton songs and sitar music. The senselessly retitled EP tape quality is terrible.

THE CHEERLEADERS (Shocking, 73) P/D/S Paul Glicker, S Tad Richards, P/cine. Richard Lerner

This soft X release from Jerry Gross' Cinemation looks similar to THE STEWARDSES (69), with many clever shots of naked females. High school girls shower, strip, pose, dance naked, have sex (on a school bus, in a car wash, with a friend's father...) and throw a pot smoking slumber party orgy. A memorable highlight is two naked girls using a vibrating exercise belt, then a rowing machine together. Jeannie (star "Stephanie Fondue"), a cute virgin with a shag haircut, wants to be a cheerleader. Her close call initiation is to shower in the football team's shower room. Others are curly haired Debbie (Brandy Woods), red haired Susie (Sandy Evans, also in porn movies), blonde Patty (Kim Stanton), Claudia (Denise Dillaway), and Bonnie (Jovita Bush). Patrick Wright (from Boxoffice Int. movies) is a coach. With a black market stud student who talks in rhyme, a fat voyeur janitor, a bear suit, a biker, a dwarf, a "Let's Go" cheer, a visible boom mike, and a scene from I DRINK YOUR BLOOD!. Glicker also made the hard X HOT CIRCUITS.

WINTER KILLS (Avco Embassy, 79) D/S William Richert, P Fred Caruso

The more you know about JFK lore and assassination theories, the more you'll enjoy this fascinating movie based on a book by Richard Condon. Some critics have endorsed it as a misunderstood "black comedy" but I think it's very serious. The way it creates a parallel universe and uses flashbacks to comment on real people and events invites comparisons to CITIZEN KANE. 19 years after President Kegan was killed (in 1960 in Philadelphia) his directionless non politician (half) brother Nick Kegan (Jeff Bridges) is introduced to a bandaged man (Joe Spinnell!) who confesses to being the second gunman. Kegan runs for his life as many around him are killed and various characters (some are impersonators) relate contradicting flashbacks or explain opposing versions of reality. A mobster (Ralph Meeker) blackmails the Ruby character (Eli Wallach) into killing the (never seen) Oswald. A Cleveland mobster says that 20th Century Fox (!) had the president killed because he had caused the death of Marilyn. A family friend (Richard Boone) says "They will pile falsehoods on top of falsehoods until you can't tell a lie from the truth and you won't want to know the truth - that's how the powerful keep their power." Anthony Perkins runs a secret all seeing hi-tech spy network for the divorced multi-millionaire patriarch (John Huston, at his most chilling since CHINATOWN). The president is remembered as an unqualified reckless womanizer whose position was paid for and who died because "he started to think we live in a democracy." Also with Belinda Bauer as the sarcastic Euro magazine editor girlfriend, Sterling Hayden as a right wing general with a private army, Dorothy Malone as the insane seeming mother, Tomas Milan, Toshiro Mifune, Brad Dexter, and Elizabeth Taylor, whose only (unheard) line is "Son of a bitch!" Vilmos Zsigmond was the cinematographer and the score is by Maurice Jarre. Bauer has nude scenes and a black female assassin is seen topless. Berry Berensen (Mrs. Perkins), Candice Rialson, Tisa Farrow, Camilla Sparv, and Erin Grey all have small roles. This was re-edited with the hard to believe ending restored and re-released in '83. The tape runs 97 minutes. With this, Richert's THE AMERICAN SUCCESS COMPANY (also with Bauer) (79), HEAVEN'S GATE (80) and CUTTER'S WAY (81), Bridges (whose father Lloyd was once a Communist party member) was on a roll starring in controversial money losing political themed movies. Caruso deserves recognition for producing this, NETWORK (76) and BLUE VELVET (86).



PHILIPPINES

BLOOD CREATURE (Cinefear, 58) D Gerry De Leon, S Harry Paul Harber, P Kane W. Lynn, Eddie Romero

(TERROR IS A MAN) On a remote South Sea island, a panther man (Flory Carlos), surgically created by Dr. Girard (Francis Lederer) escapes and kills local natives. Ship wreck survivor Fitzgerald (Richard Derr) arrives and falls for the doctor's blonde beauty nurse wife Frances (Greta Thyssen). The creature (always covered in bandages) resembles the one in CURSE OF FRANKENSTEIN until its scary face is revealed. The main characters talk a lot, it rains a lot and Frances lounges in her bathing suit. With Oscar Keesee as the brutal assistant Walter and Lilio Duran as servant girl Selena. Lederer starred in RETURN OF DRACULA, Derr in INVISIBLE AVENGER, and Thyssen in THE BEAT OF BUDAPEST all the same year. Hal Roach's Valiant first released this here, with a warning bell gimmick, then Hemisphere re-titled and re-issued it in 63. DeLeon's MAD DOCTOR OF BLOOD ISLAND (68) and Romero's THE TWILIGHT PEOPLE (71) were other Dr. Moreau inspired Filipino horror movies.

JUNGLE HEAT (TWE, 83) D Gus Trikonis, P/S Michael Viner, S Gregory Weston King, Larry Johnson

(DANCE OF THE DWARFS) In this PG rated AFRICAN QUEEN copy, Dr. Howard (Deborah Raffin) from L.A. hires grizzled, hard drinking former Nam POW Harry (Peter Fonda) to fly her in his old beat up helicopter while she searches for a lost tribe. Aerial photography fills up time and much of the movie is covered by darkness, fog and rain. Although it features Filipino actors and seems to take place in The Philippines (where it was filmed), a black native witch doctor (John Amos) shows up and makes her drink until she passes out then glimpses the barely seen alien look "dwarfs" (designed by Craig Reardon). The score is by Perry Botkin and some songs are by "Snuff" plus Dr. John and Mark Lindsay (!?). Eddie Romero was the administrator.

TV

THE MAGNIFICENT THIEF (MCA, 67) D/S Leslie Stevens, P Frank Price

In what seems to be the first two pilot episodes of IT TAKES A THIEF, Alexander Mundy (Robert Wagner), is paroled from prison to work for Noah (series regular Malachi Throne) of the SIA. He's set up as an international playboy with mansions, instant girlfriend Clair (the gorgeous Senta Berger) and other live in beauties. The downside is that his every move is monitored by TV cameras (watched by Leslie Nielsen). Alex wears many silly disguises as he battles the scarred villain (a bearded, low key John Saxon). Parts were shot at Expo 68 (in Lisbon?) and Olympic footage is used. Talk show host Les Crane introduces an interactive movie in a cinema. It's pretty dull despite guest stars, location work and near futuristic elements. With Susan St. James (short lived partner), Kurt Kasznar (runs belly dance club), Raymond Burr (SIA head), Eddie "Rochester" Anderson (desk clerk), Wally Cox, Stuart Margolin, James Dury, Doug McClure, and Joe Louis. The ABC series ran from 68-70. Stevens had created THE OUTER LIMITS.

DRACULA (MPI, 73) P/D Dan Curtis, S Richard Matheson

Curtis followed his dull TV movie productions of DORIAN GREY and FRANKENSTEIN by directing this more impressive horror retread. It was filmed in England with lush locations, the scary looking soft spoken Jack Palance starring, and a British cast. It's basically a tame version of the familiar story though with a few changes and ideas from Hammer films. The Count is said to be Vlad The Impaler. Van Helsing (Nigel Davenport) and Arthur Holmwood (Simon Ward) are the vampire destroyers. With Fiona Lewis from THE FEARLESS VAMPIRE KILLERS (Lucy), Penelope Horner (Mina), Murray Brown (Harker), and Sarah Douglas, Virginia Wetherell, and Barbara Lindley as Dracula's wives. The

original ABC broadcast was delayed by Nixon's speech announcing that Agnew was resigning. The tape is the 98 min. theatrical version. This is also available on a double DVD with Curtis' *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (68) also filmed in England and starring Palance.

SEARCH FOR THE GODS (Unicorn, 75) D Jud Taylor, S Ken Petrus, P Wilford Lloyd Baumes

It's a wonder that this ABC TV pilot feature, based on Erik von Daniken books, got past the censors of the day. Willie (Stephen McHattie), in New Mexico searching for an (alien) medallion, is arrested with an old Indian (John War Eagle) for possessing peyote buttons. He, the old man's granddaughter Genara (Victoria Racimo from *G.I. EXECUTIONER*), and reckless skeptic Shan (star Kurt Russell) keep searching, take mescaline and hallucinate during a ceremony with cliff dwellers, and find an ancient tomb. It was shot on location with (mostly) real Indians. With Raymond St. Jacques (British villain), Ralph Bellamy (museum curator) and Albert Paulsen. Taylor had been a *STAR TREK* director.

70s BRIT

RAW MEAT (Video Holocaust, 72) D Gary Sherman, S Ceri Jones, P Paul Maslansky

(DEATH LINE) NYC student Alex (David Ladd) wants his missing girlfriend Patricia (Sharon Gurney from *CRUCIBLE OF HORROR*) back. Donald Pleasence is excellent as the inept seeming London police inspector Calhoun who makes jokes, drinks tea and gets drunk with his partner (Norman Rossington). Eventually they learn that Patricia has been a captive of a pathetic inbred cannibal descendent of survivors of a plague, who had been trapped in tube station tunnels during a construction cave-in in 1892! A high level cover up is discovered and underground passages are filled with the bodies of missing people. The only words that the filthy long haired survivor (Hugh Armstrong) knows are "mind the doors." June Turner is his pregnant mate. Christopher Lee has one scene as government agent Stratton-Villiers and a marquee for *THE FRENCH CONNECTION* is visible. With death by axe and broom handle. The Rank feature was rated X in England and released here (rated R) by AIP. The tape has Japanese subtitles. Ladd, the son of stars Alan Ladd and Sue Carol, had played the little boy in *MISTY* (61), filmed on Chincoteague Island, VA. Sherman made *DEAD AND BURIED* (81) next in America.

SATAN'S SLAVE (VSOM, 76) D Norman J. Warren, S David McGilivray, P/cine Les Young, P Richard Grafton
On the way to a remote country house, the parents of Catherine (Candace Glendenning from *TOWER OF EVIL*) die in a car crash. Her uncle Alexander (Michael Gough from *HORROR HOSPITAL* - PV #34) is a doctor and her long haired cousin Stephen (Martin Potter, from *CRAZE* - PV #32) kills people. There's a plan to revive Camilla who had been burned as witch. In one flashback vision, a Puritan (McGilivray) oversees the whipping and branding of a nude blonde and there's a nude nightmare black mass sequence. With Barbara Kellerman (Alexander's secretary) and Michael Craze (Catherine's boyfriend). The print of the Crown Int. release (in America) is panned and scanned but has since been issued widescreen in the UK. Warren made *TERROR* (76), also with a McGilivray script, next.

SCREAM AND SCREAM AGAIN (MGM, 70) D Gordon Hessler, S Christopher Wicking, P Max J. Rosenberg, Milton Subotsky

It seems like several movies cut together, but this unique Amicus/AIP movie, partially based on *The Disoriented Man* by "Peter Saxon," has its moments. Dr. Browning (Vincent Price) uses body parts to create super "composites" that crave blood. Keith (Michael Gothard from *THE DEVILS*, looking rock star cool)

picks up a girl at a disco (where Amen Corner is playing), takes her for a ride in a red convertible, drinks her blood, pulls off his hand to escape from handcuffs, then jumps in a vat of acid! A woman (blonde Yutte Stensgaard) is tortured by members of a European Nazi look group busy taking over England. Christopher Lee is a Secret Service man and Peter Cushing has one scene as a fascist official. Also with the late Alfred Marks (known for his comic TV roles) as Inspector Bellaver, Marshall Jones as Konratz, Christopher Matthews (*SCARS OF DRACULA*) as Dr. Sorel, Anthony Newlands (*PSYCHO CIRCUS*), and Judy Huxtable. If Michael Reeves had lived he would have been the director of this (and *THE OBLONG BOX*). In America *SCREAM* was rated M for nudity (a female corpse). In Germany it was called *DIE LEBENDEN LEICHEN DES DR. MABUSE* and Price was Mabuse! The video release substitutes a synth score for the original.

50s BRIT

EXPRESSO BONGO (Kino, 59) P/D Val Guest, S Wolf Mankowitz

If you've seen *ABSOLUTE BEGINNERS*, here's a cool atmospheric b/w musical (based on a play) with a similar theme and setting from the time it was happening. Johnny Jackson (Laurence Harvey at his best) is an enthusiastic small time Jewish Soho manager who discovers Bert (Cliff Richard) singing "Play It Real Cool" in The Tom Tom Club. Renamed Bongo Herbert, he sings a ballad on TV and a religious song for his solo variety debut. He soon has major hits and is getting drunk with a blonde American movie star (Yolande Donlan) and questioning the whole phony business. Johnny also sings, solo and with with the record company president (Meier Tzelniker from the stage version), and appears on a TV panel show about teens. One song goes "You've got a chip on your shoulder and an H bomb in your pants." Maisie (Sylvia Syms) is Johnny's stripper girlfriend who wants to be a singer. The very young looking pre hit Shadows back Bert in his pre-fame scenes and Burt Kwouk has a tiny role. There's a split screen segment and the credits are on pin ball machines. Columbia released a soundtrack E.P. by Richards, who had already had 8 hits. *EXPRESSO* would make a great double bill with *DAY THE EARTH CAUGHT FIRE* (62) by the same director and screenwriter. The Kino release is widescreen.

THE WOMAN EATER (SW, 57) D Charles Saunders, S Brandon Fleming, P Guido Coen

Dr. Moran (George Coulouris) has a sacred idol tree from the Amazon in his secret basement lab. He uses a serum from the tree to revive the dead but it needs human blood to survive. Sally (Vera Day), a platinum blonde carnival hula dancer wearing a pointy bra, becomes his new housekeeper. The low budget shows when a whole scene is repeated and when Moran stalks a woman in London's Piccadilly Circus and you can see people looking at the camera. With Joyce Greg as Moran's jealous ex, a witch doctor named Tanga and Marpessa Dawn (later in *BLACK ORPHEUS*) as Ashanti. Ideas from this mediocre 70 min. movie were later used in *LITTLE SHOP OF HORRORS* (60) and *KONGA* (61). It's by the makers of the same year's *MAN WITHOUT A BODY*, also starring Coulouris and also released here by Columbia.

COSMIC MONSTERS (Englewood, 57) D Gilbert Gunn, S Joe Ambor, Paul Ryder, P George Maynard

(*THE STRANGE WORLD OF PLANET X*). Clocks stop and the TV goes off in a British pub (which closes at 10) after the opening research accident bomb blast. Freak storms and tidal waves make the news. Meanwhile, the fact that Michele (Gaby Andre), the new French computer operator assistant of Canadian scientist Gil Graham (Forrest Tucker) is a woman, seems to be a much bigger problem. A little girl finds a giant egg and meets a bearded bum in the woods who calls himself "Mr. Smith" (Martin Benson). He's really an alien who warns that



a new hole in the ionosphere is causing dangerous cosmic rays that will drive people mad and "mutant spider/ants" will attack. After too much talking, there's a visual payoff as Michele is trapped in a giant spider web, a soldiers face is eaten, giant insects surround a school, and countless more attack in the woods. The alien has a ray gun and a flying saucer, and Theremin music is heard. DCA released this 75 min. feature with **THE CRAWLING EYE** (also starring Tucker). It was based on a British novel and TV series. Andre was later in **GOLIATH AND THE DRAGON**.

RARE ROCK MOVIES

URGH! A MUSIC WAR (VSOM, 81) D Derek Burbridge, P Michael White

Lorimar (the former AIP/Filmways) actually released this pre-MTV look at 31 fringe acts (and the future I.R.S. chart toppers The Police and The Go-Gos) to theaters. It was filmed (in 80) on stages in several cities, at a time when punk was being forced out by the corporate "new wave" marketing scheme and bands were using synths, reggae, male/female harmonizing and edgy brittle rhythm guitar sounds. Some of the acts were already past their prime or just plain sucked, but **URGH!** includes some priceless footage. I was lucky enough to see multiple pre LP Ohio shows by Devo, Pere Ubu, and The Cramps. Devo ("Uncontrollable Urge") stayed consistently great live but the others had just lost guitarists (Bryan Gregory and Tom Herman) and do inferior material ("Birdies" and "Tear It Up"). Wall Of Voodoo and The Flestones sound good but I wish they did better songs and Gary Numan records were cool but he's laughable in his little bumper car. The director deserves praise for preserving performances by unique eccentrics John Cooper Clarke, Skafish, and the late Klaus Nomi, but the fast forward button was made for joke bands Surf Punks, Invisible Sex and Oingo Boingo. I like the Au Pairs ("Come Again"), Gang Of Four ("He'd Send In The Army") and even Toya Wilcox ("Dance") clips but other Brits (Athletico Spizz 80, Chelsea, Echo And The Bunnymen, Jools Holland, Magazine, The Members, 999, OMD, John Otway, Splodness Abounds, UB40, and XTC) are all mediocre here. While safe rebellion and party down fun dominates, Steel Pulse ("KKK") and Jello Biafra (Eric Boucher) and The Dead Kennedys ("Bleed") stand out just by daring to be political. My favorite clips though are by U.S. groups featuring females: Joan Jett And The Blackhearts ("Bad Reputation"), X ("Beyond And Back"), and the intense but all but forgotten S. F. trio The Alley Cats ("Nothing Means Nothing"). I bet hours of great unused footage is in somebody's private collection. This was on **NITE FLITE** years ago. The double A+M soundtrack has a slightly different line up. White also produced **ROCKY HORROR...**

MEDICINE BALL CARAVAN (VSOM, 71) D/interviewer Francois Reichenbach

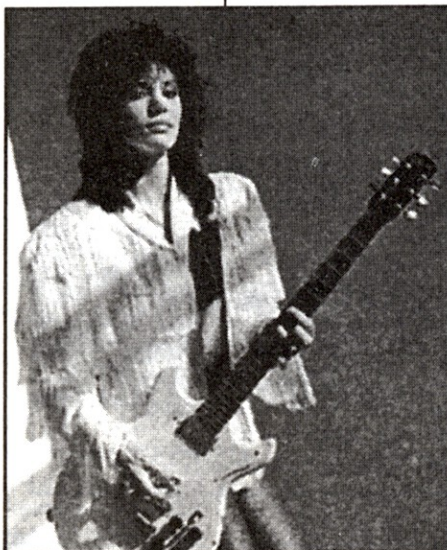
(**WE HAVE COME FOR YOUR DAUGHTERS**) In '70, a convoy of big white buses filled with stoned young people (and big S.F. FM DJ Tom Donahue) traveled across the country presenting shows. Warner Brothers backed the trip and released this (part split screen) feature and an LP. Martin Scorsese (who had edited **WOODSTOCK**) spent nine months cutting down nine hours of footage (130! hours were shot) to 88 mins. Too much time is spent on traveling, talking, arrests and nude showers. Only four acts perform but the music (mostly filmed at night) is good. B. B. King (the only artist not on Warners) does "How Blue Can You Get," "Just A Little Bit Of Love" and an instrumental. Alice Cooper swings a light bulb, throws feathers and shoots a gun during an edited strobe lit version of "Black Ju Ju." Cajun fiddler Doug Kershaw (dressed all in black) does a short version of "Louisiana Man," then an instrumental "Battle Of New

Orleans" that approaches Velvet Underground style intensity. Former Beau Brummels singer Sal Valentino does an offstage solo number then joins Stoneground for an impressive extended freakout version of Dylan's "It Takes A Lot To Laugh..." The large S. F. group (with female singers and dancers) was formed for the caravan and also was in **DRACULA A. D. 1972**. It all ends at Antioch College in Ohio where student radicals and angry feminists confront the festival people for being naive corporate sponsored sellouts. NYC street performer David Peel gets into the act yelling "Somebody pulled a knife on Me! Altamont! Viet Nam! Mussolini!..." Wonder how those former students feel about AOL Time Warner?! Joe Boyd was the music supervisor. The French director also made **SEX O'CLOCK U.S.A.** (76).

90s

SKELETONS (96) D David DeCoteau, S Joshua Michael Stern, P Brian Shuster

Peter (star Ron Silver), a famous investigative writer, moves to a quaint old New England town with his family. He becomes the lone (Jewish) defender of a (gay) murder suspect (Dennis Christopher), against a (Christian) preacher (Christopher Plummer) who hunts deer and sings old Scottish songs. It's **BAD DAY AT BLACK ROCK** mixed with other better movies as characters are threatened and killed. This could have been a devastating look at America's long legacy of bible sanctioned hate crimes, but too many b/w flashbacks, a car-



toonish retarded character, a slo mo chainsaw attack, and other horror cliches make it hard to take seriously. After living in two small towns, I know that parts of the script are believable though. With James Coburn (sympathetic photographer), Kathleen Noone (town crazy), Dee Wallace Stone (Peter's wife), Kyle Howard (baby faced teen son), Carroll Baker (suspects mom), Arlene Golonka (also in DeCoteau's **LEATHER JACKET LOVE STORY** - 98), David Graf, Paul Bartel, and Buck Flower. The backlot sets were rented from Warner and Disney. Apparently (uncredited) original director Ken Russell (!) was replaced by DeCoteau, who soon returned to cranking out Full Moon titles like **BIKINI GODDESS** and **PETTICOAT PLANET** (both 96). Stern also wrote **AMITYVILLE DOLLHOUSE** (96). The review copy is letterboxed. The copyright year is '99.

TIME TRACERS (Chimera, 95) P/D Brett McCormick, S Ted Newsom

An Oriental woman is kidnapped from her shower but two agents rescue her. Tom (Tyler Mason), a TV reporter, accompanies a lady archaeologist while she searches for something. Characters, including a scientist (guest star Jeffrey Combs) talk a lot about the Kronos Project before the time travel starts. After a Civil War battle (an impressive re-enactment, not staged for this movie!), Tom awkwardly tries to blend in and hide a bulky video camera as he tapes a Confederate officer who says the South is not pro slavery. Then he sort of interacts with Doug Beswick's stop motion dinosaurs from **PLANET OF DINOSAURS** (78). This footage had already been (re) used in **THE PHANTOM EMPIRE** (87), **WIZARDS OF THE DEMON SWORD** (91), and **GALAXY OF DINOSAURS** (92). I wonder if Fred Olen Ray (from Florida), J. R. Bookwalter (from Ohio) and McCormick (from Texas) have ever shared a laugh over their identical time and money saving scams? T. J. Meyers (from McCormick's **REPLIGATOR** - PV # 28) stars with Dorenda Moore, and Tyler Mason.

LETHAL SEDUCTION (E.I., 96) P/D/edit Fred Watkins, S/edit S. M. Magruder

Short photographer Donnie (star David Michie) has sex with his blonde model girlfriend Mona (Joette Rhodes), but soon falls for tall hooker Holly (Julie

Strain). Five sex scenes, nude dancing and a hospital shoot out take up a lot of time, but plot complications include the facts that Donnie is the nephew of a police detective (Christopher Mitchum acting like Clint Eastwood), Mona is the daughter of a killer mobster (Joe Estevez, over emoting like crazy), and Holly is suspected of killing a series of Johns. The kind of blackouts (formerly used in "art" movies break up scenes. It was made in Denton County, TX.

80s

SORCERESS (Thorn EMI, 82) D "Brian Stewart" (Jim Wynorski, Jack Hill), S Jim Wynorski, P Jack Hill

The evil indestructible Traigon (Roberto Ballsteros) is the enemy of orphan twins Mara and Mira (Lynette and Leigh Anne Harris). They somehow manage to pass themselves off as boys for a while and are helped out by curly haired hero Erlik (Bob Nelson) with a big black sidekick, a Viking, and a creepy looking goat headed creature. A man in a suit gorilla throws exploding coconuts and Erlik is crucified. The end, with a cave of fire and hordes of mummies fighting while a flying lion watches from the sky, is impressive and so are the twins swimming and walking around naked. It was filmed in Mexico. Roger Corman held back promised funds and had SORCERESS recut, so Hill, fed up with the (New) World of low budget movies, had his name removed, retired (see PV#13) and moved to an Indian Ashram. Corman used the first names of his kids (!) for the director credit. The (impressive) score is from BATTLE BEYOND THE STARS. Wynorski (who also wrote the story) copied parts for his DEATHSTALKER 2 (87). The Harris twins (also in I, THE JURY) were later acquitted of charges involving the estate of their 87 year old "sugar daddy."

ROLLERBLADE (New World, 86) P/D/S/cine. Donald G. Jackson, S Randall Frakes

In L.A. of the future, a holy order of roller skating, kung fu fighting nuns wear red hoods, Maltese crosses and smiley face buttons. Cartoonish villains include a guy with an irritating talking rubber hand puppet and spikey haired punks. Suzanne Solari (who returned in ROLLER BLADE WARRIORS - 88) stars as Sister Sharon and dyed blonde Shaun Michele is a skater who joins the order. They fight a lot, and the little son (Fred Olen Ray's son Christopher) of the Marshall (Jeff Hutchinson) is kidnapped, but the main attraction is nudity from Michele Bauer, Barbara Peckinpah and Lisa Marie (now married to Tim Burton and in all his movies). They fight topless, "cleans their souls" in a hot tub and pose and kneel before Mother Speed (Katina Garner). At 88 mins. it's way too long and the voice dubbing is real bad.

BACK TO BACK (MGM, 88) D John Kincade, S George Frances Skrow, P Brad Kreyov, Steven Stabler

Bo (Bill Paxton), an attorney, returns to his childhood Arizona desert trailer home. He's hated by everyone there because his now near catatonic father was the driver for a payroll heist that left many locals dead. Wade (Luke Askew), the scarred corrupt sheriff, bugs, robs and manipulates people and is obsessed with Bo's family. Bo, with Jesse (Apollonia from PURPLE RAIN) and his brother Todd (Todd Field), question various witnesses. Several characters have flashbacks and a horse riding Ben Johnson offers a lot of explanation in narration that was probably added on orders from executive producer Roger Corman after completion. Everything is finally figured out after a shootout. With Susan Anspach and Sal Landi. The Concorde release was rated R for no apparent reason and is by the director of TERMINAL ENTRY (87).

CEMETERY SISTERS (Incredibly Strange, 89) D/S "Nick Phillips" (Steve Millard), P Francis Millard

Joan and Leslie, the cheerful ordinary looking grown daughters of a Las Vegas mortician, place ads in the personals, marry men, then immediately kill them for their money. Only a surprise visit by an aunt slows down the killing (usually with large kitchen knives). Joan has traumatic childhood flashbacks of helping her father work on corpses. The running time is stretched greatly by stock shots of neon casino signs and flashbacks where Joan goes to a theater and watches long scenes from earlier Millard movies (CRIMINALLY INSANE and SATANS BLACK WEDDING). The "Sutton Sisters" star in this cheap shot on video release. Call (660) 849-2578.

RON FORD

RIDDLED WITH BULLETS (98) D/S/edit/act Ron Ford, P Mark J. Gordon

A team of seven "desperate losers" is assembled by a British man for a wheelchair bound millionaire who wants a computer program stolen. Nick (Wesley Deitrick), a suicidal divorced former criminal dad (who seems to have a guardian angel), is put in charge and falls for the tough but nice Cinda (Roxanne Coyne). The others argue and fight in a room. There's an out of place rape scene (with full nudity) and several laughable "Mexican" stand-offs. "Eddie the retard" is ridiculed and an ex con (Randall Malone) who blows up gay bars insults his former cell mate (Ford). One unavoidable unique aspect of this "Fat Free" production is that Malone, Ford and the kung fu fighting Thomas E. Ford are all extra large.

DEADLY SCAVENGERS (Vista St., 00) P/D/S Ron Ford, P Paula Pointer Ford

A team of heavily armed survivalists (five young people and an older bald former IRA terrorist) drive in an RV to a remote area where a scientist had accidentally unleashed a killer (man in a suit) giant bug. Meanwhile an ATF agent argues with his domineering new blonde folksinging partner and the scientist's terrified blonde daughter hides in a tree. Characters talk (a lot) and several actors do a lot of serious emoting. The daughter has a topless scene and a skinny survivalist has sex with a bald guy. Creature stalking scenes are b/w POV shots and deaths are slo mo. With John Falon, Eva DeSena, Heather Branch, Melanie McGuire, and Tim Sullivan.



ITALIAN MUSCLEMEN

MACISTE IN KING SOLOMON'S MINES (Tropic Twilight, 64) D/S "Martin Andrews" (Piero Regnoli), P Permanno Donati, Luigi Carpentieri

(MACISTE NELLE MINE DI RE SALOMONE, SAMSON IN...) In Africa, Zimba, an "empire built on gold" resembles ancient Egypt. The evil Riad (Leonard G. Elliot) makes a deal with warrior tribal leader Fazira (Wandisa Guida) to kill the king and take over. Citizens, members of conquered tribes (white and black) and even the bewitched hero Maciste (Reg Park), are forced to work as slaves deep in the mines. Former captain of the guards Abukar (Dan Harrison) is whipped and his blonde love Samara (Eleonara Bianchi) is put on a stretch rack. Fazira also orders her covered in molten gold and the caged Maciste to be pulled apart by horses. Members of a savage seeming ancient black tribe turn out to be gentle good guys who shelter the young prince Vasma (Loris Loddi). This better than average muscleman movie uses Brit accent narration and stock footage of wild animals and an African tribe. The legendary Maciste character was black (an Italian in dark makeup) in the influential 1914 epic CABIRIA. Park still runs fitness studios in South Africa, where he was born. This was the last of at least 22 60's Maciste movies. Most were called Hercules, Goliath, or Sampson movies overseas.

KINDAR, THE INVULNERABLE (Sinister, 65) P/D/cine. Osvaldo Civirani, S Alessandro Ferrav, Roberto Giantuiti

(KINDAR L' INVULNERABILE) A baby prince, born in Egypt after his mother was struck by lightning, is kidnapped and raised by evil war crazed King Aimhar (Giulio Tomassini). Arrows bounce off the grown earring wearing Kindar (Mark Forest aka Lou Degni in his last of eight similar roles). Kindar has many battles and is adored by many women before he discovers that he's been fighting for the wrong side and falls in love. There's a death match with whips and a "Bride Of Horror" (iron maiden). Rosalba Neri is his evil seductress step mother Kyra and Dea Flowers is his lovesick slave Nefar. Also with Mimmo Palmara and Renato Rossini.

DAVID F. FRIEDMAN

THE BRICK DOLLHOUSE (SW, 67) P/D Tony Martinez, S Joe Delg

When Min Lee (Joyana from THE GIRL FROM S.I.N.) is found dead, her roommates relate a series of flashbacks. Seems like the dead Asian was a lesbian and there's a violent androgynous "weed head" guy involved. Women strip, dance, try on clothes, shower ("One night I was taking a shower") and have some soft core sex. With lesbian scenes, a lawn pot party, a hookah, a strip spin the bottle game, a whipping scene, and a wall of LPs (Nat King Cole, Mahalia Jackson, Supremes...). The women are red haired Danielle (Lee Cory), Sherry (Peggy Ann Malone), Carmen (Tina Vienna from SLAVES OF LOVE), Linda (Helena Clayton), and Sandy (Frankie O'Brien from THE GIRL WITH HUNGRY EYES). In the end, a new (black) roommate arrives. The bright color feature from Film Ventures has bar combo music, some weird camera shots and very bad mismatched dubbing. David Friedman says he directed half of the unfinished feature.

THE HEADMISTRESS (SW, 68) D B. Ron Elliot

(HEAD LADY) A (very fake) bearded old man narrates a confused tale (supposedly based on Il Decamerone) set at a 17th Century girls school. Seems like the fake mute Mario (Victor Brandt from THAR SHE BLOWS) has taken a job as a gardener there for easy scoring and the headmistress (Marsha Jordan) is a sadistic lesbian. The topless picnic, bathing scenes and an orgy don't prepare you for women being drugged, tied up, and whipped or the topless hanging suicide scene. This is what they used to call a "roughie." Eventually a flashback inside a flashback explains something about how a student has been seeking revenge for the murder of her boyfriend. The fake credits (Bermuda Schwartz, Lynn Oleum, Sy Klops...) are more fun than this movie.

ERUO-SEX

I LIKE THE GIRLS WHO DO (E.I., 73) D/S Hans Billian, S Werner Hauff

(LIEBESJAGD DURCH SIEBEN BETTEN) Thomas (Alexander Allerson, who narrates) is a nervous virgin who has to collect seven charms from seven of the girlfriends of his late rich womanizing uncle, in order to inherit his wealth. Thomas' eager father helps set up many of the seven comic sex scenes, related as flashbacks. Thomas is with women in a shower, on a terrace (as excited construction workers watch), in a whore house and in a tree house. A woman in a bed store convinces a drunken night watchman that she's a lifelike naked mannequin. Thomas is tricked into having sex on a stage in a nightclub with a black "man devouring volcano from Trinidad." He calls her a slave as his father watches. Allerson was also in several Fassbinder movies. Alena Penz, Gunther Ziegler, and Franziska Stommer co-star. The W. German soft core sex movie is followed by PEEPING IN A GIRLS DORM, a new short with three pot smoking

lesbians (including Tina Kraus) in a New Jersey basement.

LUST FOR FRANKENSTEIN (E.I., 96) P/D/S Jesse Franco, P Hugh Gallagher, Kenn Collins, Peter J. Evanko

Franco is as crude and cheap as ever with this release for fans of older naked women. The bloody ghost of Dr. Frankenstein tells his "plain" daughter Moira (Lina Romay) to "restore my good name." She does this by having a lot of sex and picking up a nude dancer for her father's always naked revived creation (Michele Bauer). Romay (the director's wife) has been taking it off in countless movies for 30 years now. Bauer, who has stitches and talks with a robot voice, has only been doing naked sex scenes for about 20 years. With a threesome, lesbian and S+M scenes, coke snorting, heavy accents and silicone scars. This was videotaped in Malaga, Spain. Solarized sex flashbacks include frequent close-ups of an LP playing. Some of the music heard is by Brian Horowitz's Cramps influenced D. C. area group The Ubangis. An interview with Bauer at a Chiller convention is at the end. If you really have no life buy the DVD to see this and the longer Euro version plus a making of doc. Gallagher publishes Draculina magazine.

EROTIC?

EROTIC WITCH PROJECT 2 (E.I., 01) D/S/act "John Bachus"/Zacharey Snygg, P Michael Beckerman

This New Jersey mental hospital lesbian skinfest consists of five major sex scenes with lots of meaningless talk in-between. The real star is the pierced and tattooed (black) doctor (Katie Jordon). She's the best looking and handles the most dialog. Top billed Darian Caine, from the original (PV #32) is now a ranting, drooling nympho inmate. The young females all are enthusiastic and look fine except for the large nurse character. An expressionless naked immigrant with hard looking oversize fake breasts is NOT a turn on for me. This ends with a typical (for recent E. I. sex movies) five way group

gropo. Also with a talking gorilla and a creepy cop.

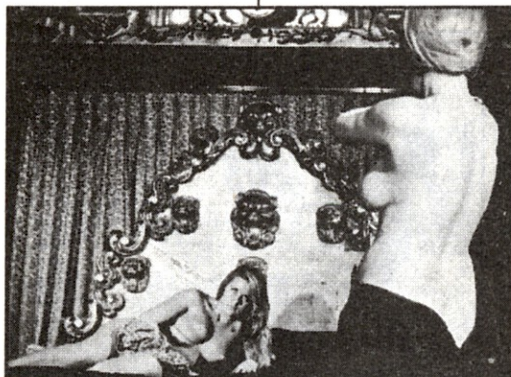
GLADIATOR EROTICVS (E.I., 01) D/S/act "John Baccus"/Zacharey Snygg, P Michael Beckerman

With all the outdoor lesbian action, this sex spoof resembles Roberta Findlay's MNASDIKA (PV 23) with clever optical FX (a coliseum, ruins, crowds...) and pitiful battle scenes. A warrior (Darian Caine) has sex with a platinum blonde, then two other dyed blondes, a dark skinned silicon breast warrior, then three other females (including Katie Jordon). It ends with six naked beauties kneeling around the star. The lone indoor sex scene features the emperor's sister and a red head. Debbie Rochon, John Link, the director, and it looks like every guy who ever "worked" for E.I., stand around watching and/or trying to be funny and photos of Hitler and Pat Buchanan are seen. With Misty Mundae, Jade Dubois, and A. J. Khan. I think Caine is aka Ghetty Chasem who was taking it all off in southern Hugh Gallagher and Donald Farmer releases 10 years ago.

SEQUELS

URBAN LEGENDS - FINAL CUT (Col, 00) D/music John Ottman, S Paul Harris Boardman, Scott Derrickson, P Neal H. Moritz, Gina Mathews, Richard Luke Rothschild

Fans of modern horror movies should enjoy this reality shifting sequel which is more memorable than the original. Amy (cute Jennifer Morrison from STIR OF ECHOES) is directing a senior thesis horror movie at a private film school. Characters die in her nightmares, in her film and in reality and each murder was shot in a different style. The most extreme killing is vintage Argento. Along the way you get a TURBULENCE spoof, what looks like the Corman spaceship



THE HEADMISTRESS

set, a coal miner amusement park ride, a snuff scene, false scares, mass screaming, nerd FX guys, choice movie posters, and Hitchcock references. FOX BROWN fanatic Reese (Loretta Devine from URBAN LEGENDS and the BOSTON PUBLIC series) is a helpful security guard. Matthew Davis is a failing student (and his own twin) and Jessica Cauffiel is a bad actress. Also with Hart Bochner as the professor, Joseph/Joey Lawrence, Anson Mount, and Eva Mendes. It was filmed at the University of Peterborough, Toronto. First time director Ottoman has worked both as an editor and a composer (THE USUAL SUSPECTS, APT PUPIL).

DEVIL IN THE FLESH 2 (Apix, 00) D Marcus Spiegel, P/S Richard Brandes

(TEACHER'S PET) "Tracy" (Jodi Lyn O'Keefe), a young female murderess, escapes from an abusive mental hospital, accidentally kills a millionaire's daughter and assumes her identity at a college. She immediately falls hard for Sam (Jsu Garcia), a young writer professor who rides a motorcycle and plays in a blues band. She easily corrupts her virginal computer nerd roommate (Jeanette Brox) and despises Sam's pregnant blonde ex girlfriend Carla (Katherine Kendall). A local sheriff and his dimwit deputy son investigate the mounting number of deaths (including one by hair dryer in a shower). O'Keefe is convincing but the script is laughable and the sex is tame for an R rated movie. This has nothing to do with French (46) or Italian (87 and 91) movies called DEVIL IN THE FLESH, but is sort of a sequel to a 98 movie starring Rose McGowan.

STARQUEST 2 (New Horizons, 96) D/S Fred Gallo, P Darin Spillman

This insane paste up "sequel" to a '94 release opens with an A bomb blast, then six disoriented people suddenly wake in a space ship. Three of the captives and one alien are beautiful women of various races. All have topless scenes and fuck on a raised platform, watched on voyeur cam by the devious alien Father O'Neal (Robert Englund). He exclaims "What strange mating rituals these humans have" then blasts several of them with a death ray. Just when the beautiful Oriental stripper Jana (Jeannie Millar) is helping the gorgeous black Kerry (Gretchen Palmer) take her clothes off, one of them turns into a killer mutant. Damn! Meanwhile you could play identify the stock footage as outer space scenes and countless random flashbacks and nightmares (strippers, war, operations, general chaos on earth, even a punk band!) are from many 80s/90s movies from executive producer Roger Corman. Top billed Adam Baldwin (a long way from MY BODYGUARD) and Kate Rodger are the main humans. With Duane Davy and Jerry Trimble.

GERMANY

STRANGLER OF THE TOWER (Sinister, 64) P/D Hans Mehringer, S Michael Thomas, P Edwin C. Dietrich

In London, a Scotland Yard agent (Charles Regnier) investigates when a woman is killed and a famous (cursed) emerald is stolen. The Brothers (and some sisters) of "the Holy Order of Righteousness" worship Kali, wear KKK look black hoods and chant to jazzy music. A sexy female mystery writer is killed and the daughter of - - is kidnapped and whipped in a torture chamber. Some scenes take place at a strip club. Big Ady Berber (from DEAD EYES OF LONDON) is the strangler and the cast includes Kay Fisher, Hans Reiser, and Christa Linder (later in Mexican horror movies). The pretty silly b/w W. German movie is not part of the similar Edgar (or Byran Edgar) Wallace series.

ANATOMY (Col, 00) D/S Stefan Ruzowitzky, P Jacob Clausen, Thomas Wobke

(ANATOMIE) Paula (Franka Potente), the granddaughter of a famous dying head surgeon, leaves Munich to attend a prestigious Heidelberg medical school. Several students are murdered and the logical self possessed Paula discovers

that a secret centuries old "Anti-hippocratic" lodge is in charge. One guy turns up as a corpse in the operating theater and her boy crazy blonde roommate Gretchen (Anna Loos) becomes a medical display (like in THE HOUSE OF WAX). This is an impressive well made movie with an interesting star (Potente starred in RUN, LOLA, RUN and was in BLOW). Modern day horror fans won't be fazed by realistic mutilated corpses, but some might have a hard time with the fact that it's really about the very real legacy of the Nazis. With Sebastian Blomberg as her suspicious new boyfriend and Benno Furmann as a rogue lodge member. The soundtrack includes Fat Boy Slims' "Praise You." The tape is in German with English subtitles.

DOCS

COLLECTORS (JFTH!, 99) P/D Julian P. Hobbs

Over the years, I've known or met (too many) talented artistic people with money to burn who have gleefully purchased art from famous serial killers. Although I admire the music, art, or films of these collectors, I've always thought that the killer art scene was pretty horrifying and I think Hobbs, who made this doc. feature, does too. The two male partners (one is a mortician) who presented Death Row Art Shows talk a lot. So does an incarcerated artist who (with a partner) tortured, raped and dismembered young people in the Houston area. John Wayne Gacy, the best known of the killer artists, is said to

have been influenced by him. Joe Coleman, who is a brilliant artist himself, talks about his collection, Ed Gein and Charles Manson. It's the words from the extremely angry but otherwise anonymous and forgettable relatives of the victims who appear at the beginning and near the end, that stick in the mind though. Some vintage songs heard are by Tex Ritter and Blind Willie Johnson. This has been on the Sundance Channel.

PHIL OCHS: CHORDS OF FAME (Sound And Vision, 84) P/D Michael Korolenko, P/S Mady Schutzman

This rare 88 min. feature was made by England's CH 4. Bill Burnett plays Ochs in fact based reenactments and people who knew the late singer talk about him and sing his songs. Special attention is given to the '60s political and Village folk scenes, the year 1968, Ochs' FBI files and his famous Elvis as revolutionary Carnegie Hall concert. With rock historian brother Michael Ochs, daughter Meegan, friend Jerry Rubin ("we were both from Ohio"), Abbie Hoffman, and JFK assassination investigator D.A. Ramsey Clark. Tom Paxton, Dave Van Ronk, and Don Gibson sing together and Pete Seeger sings with Oscar Brand. Other singers are Jim Glover, Peter Yarrow, Odetta, and Eric Andersen. The tape includes THE SOUND IS NOW (68), a bright color NYC TV show hosted by DJ Murray The K who I had never seen or heard being serious. Ochs sings two powerful and controversial songs ("I Aint Marchin Anymore and "The Cannon Of Christianity"), answers audience questions and debates with an open minded Republican Party big shot (Tex McCreary).

"VAMPIRES"

CRIMSON KISSES (After Midnight, 00) D Gregory Cabot, S Sarah Goode, P Lori Jannel

This is nothing but five sex scenes, all ending in a vampire bite. Vulnavia (Jenny Isaac) and dominatrix Vicki (Summer Sinclair) run personal ads to lure victims to their apartments. They include a thin Asian woman (Angela Sato), a muscular bald black man and a guy in a Phantom Of The Opera (musical version) mask. Vicki also whips one guy. Posters for CLONES, OLD DRACULA and others are on walls, and some Times Sq. footage was edited in.

BLOOD KISS (E. I., 99) P/D/cine./edit Michael J. Johnson, S Bethany Dunn



DEVIL IN THE FLESH 2

This one was made in the Minneapolis/St. Paul area by a guy who knows how to convince young local females (a few are gorgeous) to strip, shower, bathe, masturbate, run around naked outdoors covered in fake blood, and have sex with each other and/or overexposed males who talk too much. There's a dull Hispanic looking vampire (Steve Lee), an overweight widower (Jeff Murphy) whose wife (Kathy Ross) has become a vampire, and a cop. Johnson probably watched VAMPYRES (75) and some Something Weird horror/sex obscurities for research. Also with pot smoking, spanking and a ridiculous decapitation. Nobody involved (except E.I. and maybe Johnson) has a chance in hell of profiting in any way from this, but vampire girls Michele De Guzman and Roth might have an opportunity to travel to New Jersey and sign autographs at a Chiller con.

MORE RECENT

EXTREME LIMITS (20th, 00) D Jay Andres, S Steve Latshaw, P "T. K. Terrier" (Jim Wynorski)

(CRASH POINT ZERO) Terrorists take over a plane in an attempt to steal a mind control death ray device from a scientist (a grizzly John Beck). After the plane crashes, his daughter (Julie St. Claire) goes on the run with a C.I.A. agent (a quiet top billed Treat Williams) in the Rockies. Impressive action and explosion scenes involve a train, copters, and an oil tanker. In the spirit of his former boss Roger Corman, but with access to better footage, Wynorski had scenes cut in from THE HUNT FOR RED OCTOBER and other Tom Clancy hits, THE LONG KISS GOODNIGHT, THE EDGE, and others. The meandering plot (with many deaths, romance, comic relief, flashbacks and some FX) was written around the big budget footage. Meanwhile Bronson Canyon (!) stands in for caves in both Siberia and Canada and the minimal cockpit set is similar to the one in PLAN NINE. The best acting is from the still great looking Susan Blakley, as a famous novelist. An old and bald Steve Franken (from DOBIE GILLIS) laughs, cries and is mauled by a bear and Ava Fabian causes an avalanche. Also with Gary Hudson (pilot), big Richard Riehle from the Fox sitcom GROUNDED FOR LIFE (agent partner), Allan Kolman, who resembles an old Bob Dylan (Russian) and George Buck Flower (conductor). Lorissa McCombas and Nikki Fritz keep their clothes on (a first?). Latshaw, who directed no budget nonsense like JACK-O in Florida, now works for Rupert Murdoch! This IS the land of opportunity. EXTREME is one of eight (!) similar recent releases from Wynorski. Collect them all.

XCHANGE (Trimark, 00) D Allan Moyle, S Christopher Pelham, P Marc S. Grenier, Jean Desormeaux

In the near future "floating" (temporarily switching bodies) is a thriving big business and temporary clones are used as workers. After a corporate chairman is assassinated in S.E., NYC lawyer Stewart Toffler (Kim Coates) is given a new body and sent there to help. He finds himself trapped in the body of the assassin (Kyle MacLachlan), framed as a cop killer, then on the run in the body of a clone (star Stephen Baldwin). The MacLachlan version has sex with wild young Gloria (Amy Sloan) who picks him up in a bar and the Baldwin version does it with red haired investigative reporter Madeline (Pascale Bussieres). An evil executive (Janet Kidder, niece of Margot) and the "real" Gloria (Lisa Bronwyn Moore) also have sex scenes. All four actresses appear naked. This could have been a great erotic movie or an intense sci fi thriller. Too bad it doesn't really work as either. The all Baldwin construction gang was my favorite part. It was filmed in Montreal. Former actor Moyle (OUTRAGEOUS) directed at least one good movie: PUMP UP THE VOLUME.

COMPS

PROFESSOR KINEMA

Four episodes of Jim Knusch's long running NYC area public access show are on this tape. A segment on TV horror hosts includes a history of the Shock Theater package and clips of Zacherly, Ghoulardi, Morgus, Jeepers Creepers, Elvira and others I had never seen or heard of before like Tabitha from Australia. The George Melies segment features the oldest but best looking clips, some starring the pioneer French filmmaker himself. A film gimmick episode on William Castle features lots of trailers, two versions of the TINGLER blood tub scene and his bit in ROSEMARY'S BABY. Part 2 includes subliminal images, tinted NAPOLEON scenes, the intros to HORRORS OF THE BLACK MUSEUM and POLYESTER, and the Whodunit break from TEN LITTLE INDIANS. The many clips are excellent but Knusch (who has contributed to PV) talks over parts of many of them. By the way, the K in the title is hard but the one in the host's name is silent. Knusch's e-mail is profkinema@portjeff.net.

JUNGLE TRAILERS Vol 1 (Sinister)

Aprox. 26 trailers are here, starting with a half dozen for serials. I love the one for PERILS OF NYOKA, which introduces every character including Fang (dog) and Satan (gorilla). You get four (post Weissmuller) Tarzan trailers, including TARZAN AND THE VALLEY OF GOLD which has a prominent Coke product placement. The mondo movies here are THE NAKED JUNGLE, NAKED TER-

ROR, with obvious staged scenes, and KWALHERI, with many topless women. The German LIANNE, JUNGLE GODDESS, THE WHITE GORILLA, WILD WOMEN OF WONGO, BRIDE OF THE GORILLA, THE BRIDE AND THE BEAST, SHE DEMONS, VODOO WOMAN, LOVE SLAVES OF THE AMAZONS, and the obscure ATTACK OF THE JUNGLE WOMEN are all exploitable white women in the wild variations. Others are for BELA LUGOSI MEETS A BROOKLYN GORILLA, HELLSHIP MUTINY and Fritz Lang's JOURNEY TO THE LOST CITY. Some are in glorious color.

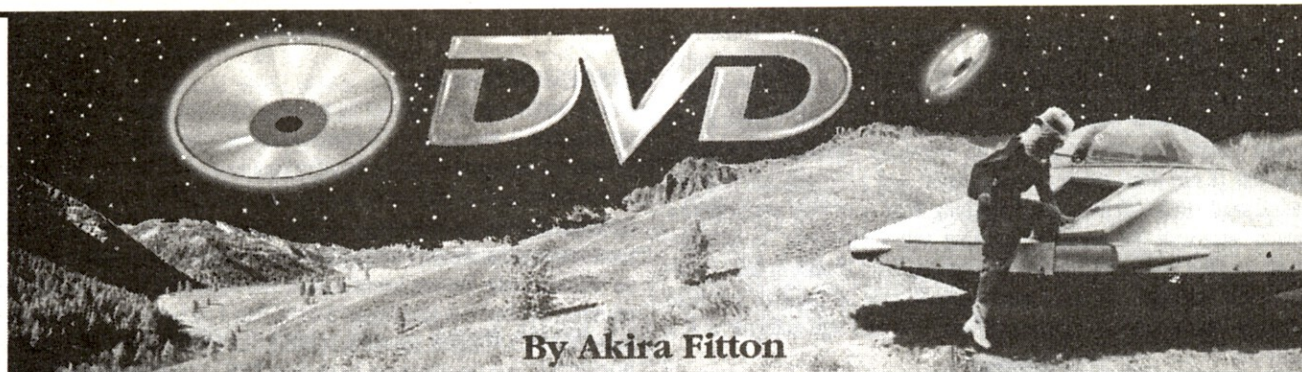
JUNGLE TRAILERS Vol 2(Sinister)

This comp is more interesting than Vol. 1, because it reminds you that big budget big star major color releases had the same themes and attitudes as Saturday matinee kid movies. KING SOLOMAN'S MINES ('50s version), MOGAMBO (Clark Gable in Africa), HATARI (John Wayne in Africa), WATUSI, and ZULU (recently aired repeatedly by Ted Turner)

are all here. TARZAN'S GREATEST ADVENTURE is compared to "KING SOLOMAN'S MINES, AFRICAN QUEEN and TRADER HORN!" The TARZAN'S FIGHT FOR LIFE trailer clearly shows the top of an outdoor set and claims that "Weird voodoo rituals fan the fire of barbaric violence!" The Lianne sequel, NATIVE GIRL AND THE SLAVER, looks more outrageous than the original with more action and nudity. More exploitive trailers are for Ron Ormond's incredible phony THE MATING URGE, NAKED AFRICA, AFRICA UNCENSORED, VIRGIN SACRIFICE, the Australian WALK INTO HELL ("the most terrifying people alive today!") and MAN FROM DEEP RIVER. The most obscure is the Italian TWO SANE NUTS with topless female warriors. You also get TROPIC ZONE (with Ronald Reagan beating people with a big stick), JUNGLE HEAT (Lex Barker vs. a machete cult), HELL ON DEVIL'S ISLAND (with Rex Ingram), JUNGLE ATTACK (John Payne), Corman's SHE GODS OF SHARK REEF, two other Tarzans and a Bomba. A color Dr. Pepper drive-in refreshment cartoon starring a black cannibal illustrates how all encompassing the legacies of colonialism, slavery and minstrel shows are. PV headquarters is now in an area where black lawn jockeys are still in use, one local restaurant has a black cannibal cartoon logo, one uses Buckwheat pickaninny images, and another has a whole wall of GONE WITH THE WIND memorabilia.



PV



By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

Donnie Brasco (Col.) 1997, 127 mins., D-Mike Newell, W-Paul Attanasio, P-Mark Johnson, Barry Levinson, Louis DiGiarmo, Gail Mutrux, original featurette, deleted scenes, isolated music score, trailers, web link, talent files, production notes, Dolby, WS, P-4, C-4, S-4.

Al Pacino, Johnny Depp, Michael Madsen, Bruno Kirby, James Russo, Anne Heche.

Pacino, as Lefty, is fantastic in one of the best performances of his career. Depp is surprisingly good as Donnie, an undercover FBI agent, who befriends Lefty in order to infiltrate New York mobsters and gets in way over his head. Kirby (the token Joe Pesci) and Madsen as the leader of this small group of wiseguys are also good. This could have been a template for *THE SOPRANOS* in showing how low-end mobsters live, how cut-throat and paranoid they are.

The Erotic Ghost (Seduction Cinema) 2000, 72 mins., D/P-Michael Beckerman, W/P-John Bachus, behind-the-scenes, interviews, web links, trailers, SV, P-3, C-3, S-4.

Tammy Parks, Darián Caine.

Doris (Darián Caine) is a housewife haunted by a sexy ghost/vampire? (Tammy Parks). Later a pair of lusty lesbian she-demons seduce her in her basement. She doesn't know what's real and what isn't. Her husband, hallucinating as well, is having problems at work and goes on a killing spree. Dull and softcore.

Frostbiter (Troma) 1996, 90 mins., W/P/D-Tom Chaney, P-David Thiry, Lloyd Kaufman intro, Troma trailers, Wendigo trailer, excerpts from Frostbiter comicbook, "True Legend of the Wendigo," as told by Wendigo expert Dan Spear, and Ron Asheton gets naughty with his Bitchin' Babes, SV, P-3, C-3, S-3.

Ron Asheton, Lori Baker, Patrick Butler, Devlin Burton.

(WENDIGO) The original title still appears at the opening of the film. An obvious *EVIL DEAD II* take-off that mixes comedy and horror, but without the skill. There are some stop-motion animated sequences as well as hand puppets and miniatures. On an island, some drunk stupid hunters kill an old man that keeps an evil spirit (Wendigo) pris-

oner and set it free along with some smaller demons. A woman on the mainland is summoned by the ghost/spirit of the old man to fulfill her destiny and send the Wendigo back to its resting place. Lots of extras on this DVD, the best being a behind-the-scenes look at a Ron Asheton rock video.

Young Hannah: Queen of the Vampires (VCI) 1973, 85 mins., D-Ray Danton, Julio Salvador, W-Lois Gibson (story), Julio Salvador, Lou Shaw, P-Lou Shaw, trailers, Dolby, WS, P-4, C-3, S-4.

Andrew Prine, Mark Damon, Teresa Gimpera, Patty Shepard.

(CRYPT OF THE DEAD/VAMPIRE WOMAN/HANNAH: QUEEN OF THE VAMPIRES) An archeologist disturbs the tomb of a vampire queen and is killed by the stone coffin that falls on him. His son comes to the island and releases the Vampire Queen when he tries to recover his father's body. The small village is then besieged by the reanimated vampire victims of the Queen and they fight back. Nicely shot but dated, I found this passable entertainment. No special features.



Reel Time: Siege at Lucas Market (Troma) 2001, 72 mins., W/D-Max Allan Collins, P-Jeffrey High, user-controlled multi-angles, three commentaries with filmmakers and stars, audition excerpts, deleted scenes, alternate takes, trailers, PBS interview with Collins and High, complete comic book story, "Inconvenience Store" (source story), audio book, cast/crew bios, multi-aspect ratio presentation, P-3, C-3, S-4.

Brinke Stevens, Michael Cornelison, Rachel Lemieux, Larry Coven.

On the cover it says "Pulp Fiction meets Blair Witch!" — Mickey Spillane. Well, this lacks the power of either. This shot-on-video feature using security cameras, squad car cams, and newsteam footage makes this experiment in filmmaking too stacy to be compelling. Stevens, though, is quite good as an off-duty pregnant police officer (pre-Fargo?) who

becomes one of the hostages in a botched convenience store robbery. She manipulates the situation to an obvious conclusion. The multi-angle feature was just too distracting and confusing, since some scenes are split-screen as well. The special features, like the commentaries with Collins and the stars, were more entertaining than the movie itself.

The Prisoner Vol. 1&2 (A&E) 1967, 2 discs, 208 mins., D-Don Chaffey, W-George Markstein, David Tomblin, P-David Tomblin,

alternative version of *THE CHIMES OF BIG BEN*, trailers, "Foreign File Cabinet" footage used for international broadcasts, rarely seen "Textless Intro & Outro," interactive map of Village, production stills gallery, trivia, SV, P-4, C-3, S-4.

Patrick McGoochan, Angelo Muscat, Mary Morris.

Vol. 1, "I am not a number! I am a free man!" shouts the Prisoner in the extended opening sequence of *ARRIVAL*, from the ultimate cult 60s TV series. This show, which came right after *DANGER MAN* (Secret Agent Man in the U.S.), is one of the very few TV shows that was planned with an ending. Now, they might classify it as a mini-series. McGoochan got the idea to use the real-life resort community of Portmeirion while filming an episode of *DANGER MAN* there. The opening is a wonderful example of economic story telling. Set to music, we see the Prisoner travel through London in his unique-looking sports car, go into a parking garage, walk through corridors, enter a room and slam a resignation letter on the desk of a very official looking man, drive away, return home to pack a bag, get knocked out by some kind of gas and wake up in the Village. This sequence, at the opening of each episode, allows each episode to stand on its own as well as be part of the whole series. The *ARRIVAL* also sets up the whole series with the introduction of Number 2, Rover (a weather balloon as a security device), the Village and its only recurring character, No. 2's butler, played by Anthony Muscat. Also on this DVD is an alternate version of *THE CHIMES OF BIG BEN* and is interesting for having some different scenes and ending. The quality of this episode is poor because it is transferred from a workprint and not the original negative. Vol. 2, *FREE FOR ALL*, directed by Patrick McGoochan (he also wrote it under the pen name Paddy Fitz). The Village holds an election for a new Number 2 and drafts Number 6 (McGoochan) to run. This sly satire on the election process still holds up, showing us how an election's outcome doesn't change anything. *DANCE OF THE DEAD*, written by Anthony Skene and directed by Don Chaffey. Features a female Number 2 played by Mary Morris. No. 6 finds a dead man, washed ashore, and hides the body. The Village holds a carnival and No. 6 is given his own clothes as costume. Then they put No. 6 on trial and sentence him to death.

Cherry 2000 (MGM) 1987, 95 mins., D-Steve De Jarnatt, W-Michael Almereyda, P-Edward R. Pressman, making of doc., trailers, WS, P-4, C-4, S-4.

David Andrews, Pamela Gidley, Melanie Griffith, Ben Johnson, Harry Carey, Jr., Tim Thomerson, Brion James, Larry Fishburne.

This was made fifteen years before *A.I.* and has a few of the same elements. Robot love, three-wheel cars, post-apocalyptic future. Sam Treadwell (Andrews) from Anaheim enlists the aid of a tracker, E. Johnson (Griffith), to help him find a Cherry 2000 robot (Gidley), because his short-circuited while he was making out with it on the floor of his flooded kitchen. They enter the Zone together, somewhere near Las Vegas, and slowly fall in love, while encountering a cult of surfer dudes led by Thomerson that want the special disc that Treadwell carries, which contains the Cherry 2000 program. Tongue-in-cheek and satirical, this film is well shot, nicely directed and acted

and a lot of fun to watch. De Jarnatt went on to direct *MIRACLE MILE*, which I hope gets to DVD soon.

Dementia 13 (Roan) 1963, 81 mins., D/W-Francis Ford Coppola, D-Jack Hill, P-Roger Corman, commentary by William Campbell, trailer, ad stills, D-13 test, WS, P-2, C-1, S-2.

William Campbell, Luana Anders, Patrick Magee.

The box says widescreen but should say full frame — there is a slight black bar at the top. This is also one of the worst digitally compressed films I have ever seen and it's too bad because the print is better than the public domain copies that floated around for years in the sell-through bins. What makes this interesting to watch is the commentary by Campbell, who gives a ton of background information about Corman, Coppola, Anders and the others. We find out that Coppola delivered an unfinished film and Corman had Jack Hill finish it. This nicely shot film about axe murders, set in Ireland, is well acted by most of the cast and gives a hint of the talent that would later give us *THE GODFATHER*.

Kentucky Fried Movie (Anchor Bay) 1977, 83 mins., D-John Landis, W-David Zucker, Jim Abrahams, Jerry Zucker P-Robert K. Weiss, commentary by Landis, D. Zucker, Abrahams, J. Zucker & Weiss, trailer, behind the scenes photo gallery, on set home movies, bios, Dolby, WS or SV, P-4, C-4, S-4.

Donald Sutherland, George Lazenby, Bill Bixby, Henry Gibson, Master Bong Soo Han, Tony Dow, Ursula Digard.

Still a very funny film, but the commentary by all the filmmakers is wild and very funny as they tell all about the making of this film. The longest and best sequence is still "A Fist Full of Yen," an absolutely hysterical take-off on *ENTER THE DRAGON* with bits of other films thrown in like the *WIZARD OF OZ*. Satires include news programs, movie gimmicks (Feel-A-Round), commercials, movie trailers (Cleopatra Schwartz, Catholic School Girls in

Trouble), industrial films, and courtroom dramas. One of the funniest gags is a visual one, an aerial shot of New York City with the subtitle "Hong Kong," but it loses its humor because the World Trade Center can be clearly seen behind the Statue of Liberty.

Psycho (Universal) 1960, 109 mins., D/P-Alfred Hitchcock, W-Joseph Stefano, Making of Psycho doc., trailers, newsreel footage, shower scene with & without music, "Psycho" archives, photos, behind the scenes, storyboards, lobby cards, posters & ads, production notes, bios, film highlights, Dolby, WS, P-4, C-4, S-4.

Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, Martin Balsam, John McIntire.

This gothic horror story still holds up, especially in light of the remake, as one of the very best films ever made. The Bernard Herrmann score, the John L. Russell cinematography, the George Tomasini editing all add up to making this film near perfect. Seeing it widescreen restores the wonderful compositions in every shot and makes it even more enjoyable. Having the original trailer with Hitchcock giving us his humorous morbid guided tour of the Bates' motel and house is alone worth having this DVD. Lots of great features on this DVD.



PV

SPARE PARTS

By DALE
ASHMUN



This column goes out to the memory of my favorite of New Orleans' many favorite sons who passed away on July 5th—Ernie K-Doe. Born at Charity Hospital in 1936, the self proclaimed "Emperor of the Universe" scored his most famous hit in 1961 with the anguished anthem to maternal meddling "Mother-In-Law." Ernie and his wife Antoinette opened their Mother-In-Law Lounge at 1500 N. Claiborne in the early 90s and visitors to New Orleans should definitely add this to

their list of little known tourist stops, as it houses a mind boggling array of K-Doe memorabilia. I live about a half mile from this juke joint and would always take out of town guests there where Miss Antoinette never failed to dish up some free food and Ernie would hold court with tales of his glory days in R&B history and his visions of more hits to come. One bit of wisdom that I heard Ernie share repeatedly: "Some people say understanding is the greatest thing in the world. That's wrong, because before you can understand anything you've got to PAY ATTENTION!" Well said, Emperor K-Doe....now let's all pay attention to this latest vat of spicy spart parts....

SO SUE ME DEPT... primo cartoonist/illustrator Danny Hellman, whose work has appeared in a myriad publications ranging from *SCREW Magazine* to the *Wall Street Journal*, has been known to pull the odd prank on his pals. A few years back he made editorial cartoonist Ted Rall the subject of a rather benign internet prank that incensed the artist and lead to Rall suing the bejesus out of Hellman. The entire affair has been mighty costly for both parties but an unexpected gem mined from this turmoil is *LEGAL ACTION COMICS*, edited by Danny to help defray his legal fees. "I'd been trying in vain for years to get various comics publishing projects off the ground" explains Hellman, "but suddenly as the victim of a frivolous lawsuit I found myself in the position to turn to some of the best talents in my field for help." And what a stellar cast jumped aboard for the hefty 256 page trade paperback (originally planned as a 32 page comic) sporting a superdooper cover by the almighty Tony

Millionaire. The roster of over 70 artists involved in helping keep Hellman out of debtor's prison includes R. Crumb, Spain, Kim Deitch, Kaz, John Holmstrom, Sam Henderson, Robert Williams, art spiegleman, Julie Doucet, Renee French, Mary Fleener, Jay Lynch...well, by now you should realize that this is an ultimate treat for comic lovers, one that will make you wish that Danny would get sued more often if more books like this could be the result (just kidding, Danny!). Visit

www.dannyhellman.com for ordering info if your local comic supplier ain't hip to this item. While there, you can also bone up on details of the lawsuit that led to this massive volume of suberb comics and ogle plenty of fine Hellman artwork.

WHERE'S THE BEEF DEPT... I'm always stoked to score new "fine-assed art books" from Jim Blanchard's Beef Eye Productions (sase to POBox 20321 for a catalogue of graphic goodies) and I recently received *GLAM WARP* (\$8 ppd), a large *LIFE* magazine sized collection of Blanchard's twisted take on "good girl art" that gets down right scary on certain pages, and I mean that in a good way. If you like mugshots, try *PEOPLE* (\$1.50 ppd), 12 head shots of people you wouldn't want to marry in mini-comic format. Looking for a ginchy tatoo idea? Try Jim's skewed exploration of tatoo imagery in his second brand

new mini *MAYHEM IN MINIATURE* (\$2.50 ppd in a signed edition of 500, so hurry on this one). Samples include an octopus, a high stepping devil & some ravishing pin-up babes but I'd really love to see the portrait of Dick Nixon with a his patented shit eating grin show up on the forearms of the local rave kids.

THE AGONY AND THE ECSTASY DEPT... For the many of you who enjoyed his rabid and ribald ramblings in the inimitable journal of discontent *HAPPYLAND* and perhaps followed his ascent to become one of *HUSTLER* and *BARELY LEGAL* magazines' most prolific purveyors of smut coverage, you can now sleep better knowing that a simple websurf to www.agonizer.com will bring you back into the warm and wonderful world of Selwyn Harris. *AGONIZER.COM*, dedicated to



"destroying your universe one word at a time" overflows with "triflings" like "Jesus Christ, Super Suave" a bachelor pad style guide to employing the magical powers of that hit 70s rock opera as the ultimate seduction tool. "These Are the Peeps In My Neighborhood" takes us on a tour of the porno video booths in the glut of Adult Book Shoppes in Harris' Brooklyn neighborhood, detailing the dilemma of achieving one's onanistic goal while zonked on Zoloft and our intrepid journalist's terrifying encounter with a modern day glory hole. Co-editor Mike McPadden cuts one his former radio heroes down to size with "Howard Stern, Rest In Piss". Along with help from comrades like Peter Landau, Aaron Lee, Fischel Bocephus and Queen Itchie, AGONIZER.COM is a tasty tonic for anyone who enjoys the sound of their own maniacal chortles. As Selwyn reminds us—"it's funny because it hurts".

CDS 'R US DEPT... Michael sent me a hefty bushel load of CDs for this issue, enough to start my own used CD store, so while I search for a storefront let me shout out to the hard working musicians who sent in their latest projects, with web-sites provided for further info. The hard rockin' and thoroughly bitching BABES IN TOYLAND score with "The Further Adventures of Babes In Toyland" (Fuel 2000 Records, 10 Universal City Plaza, U.City, CA. 91603), a collection of singles, live performances and unreleased nuggets; STEP SISTER offer up "two albums on one disc"—"Sugar Sweat 8-Track" and "Second Hand Smoke" (Smog Veil Records, www.smogveil.com); TYLER KEITH AND THE PREACHER'S KIDS serve up a tight r&b stew on "Romeo Hood" (www.blackdogrecords.com); punk out with LES BLACK'S AMAZING PINK HOLES lil' silver circle "We're Glad We Are What We Are" (Smog Veil again); rock n' roll with a sense of humor is the forte of THE BUDDY LUSH PHENOMENON (www.rockorecords.com); an eclectic mix of rock and ambient sounds are abundant on HENRY "sounds like"

(Reticulated Records); marvel to the scope and breadth of Cleveland punk bands on the Smog Veil Records compilation CHEESE BORGER'S PIE & EARS (go to clepunk.com for details on featured bands like WOMBATS, NUMBSKULL and EASTER MONKEYS); turn it up loud with "Foil Beach", a new release by CRIMSON SWEET on the Slow Gold Zebra label (www.crimsonsweet.com). Besides rocking with style, this power trio also has the dubious distinction of losing a Brooklyn talent show to a man who used a hand puppet to re-enact a PENTHOUSE mag interview with Jerry Lewis; great title and great head banging rock from SEA MONSTER on "Psychotronic Roller Boogie Disco Queen Sock It To Me" (Winged Disk, www.seamonstermusic.com); check out

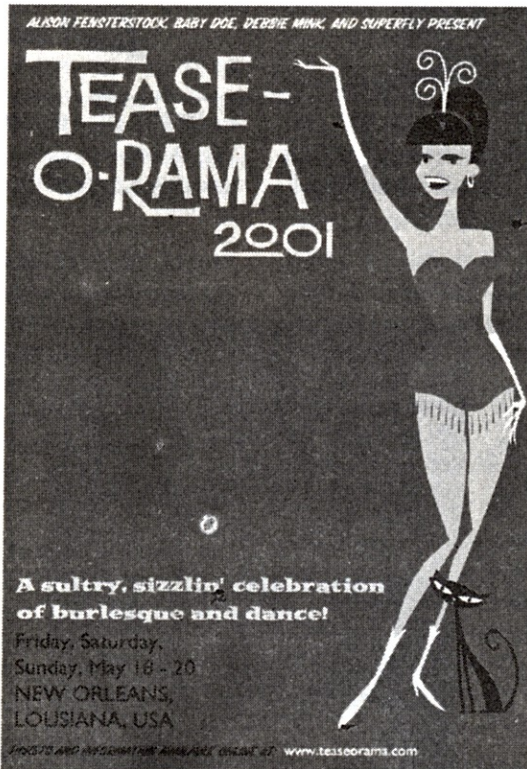
the good ol' Texas boogie woogie of HONKY on "House of Good Tires" (Hall of Records, www.honky.net); a big wild guitar sound is the hallmark of THE DROO CHURCH on "In A Pasture Built For Lovers" (Hall of Records, www.HORMusic.com); monster punk madness dished up by TSUNAMI BOMB on "The Invasion From Within!" (www.tomato-headrecords.com); "Look Back and Laugh" by Indiana based power pop punks THE SISSIES has really got under my skin from the opener "Play By the Rules" all the way to the closer "Gentrification"

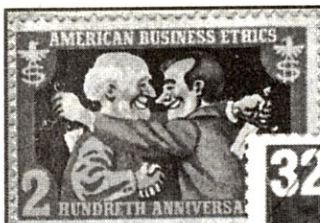
(www.newdisorder.com); singer/song-writer skills exposed by LARRY O. DEAN on "Sir Slob" (Zenith Beast, www.larryodean.com); thanks to Jan Little for sending the very upbeat ep "Here Come the Crayons" and I agree with her assessment of their "cool rockin' 'Pet Sounds' style" which can't be bad (Hell Is Dirty Air Records, www.63crayons.com); CHRIS SLUSARENKO, a former player with SPRINKLER and SVELT, enlisted a varied and talented cast to bring his concept album "Colonel Jeffrey Pumpnickel" to life, including ANN MAGNUSON & DAVE RICK, MINUS FIVE and GUIDED BY VOICES and added some great sleeve art from PETER BAGGE, KIM DEITCH and JIM WOODRING among others topping it off with liner notes by veteran rock critic RICHARD MELTZER (www.offrecords.com); fans of THE JESUS AND MARY CHAIN will want to explore the first solo release by WILLIAM REID which he calls "Finbegin" by LAZY-CAME (www.HORMusic.com); DR.CREEP

(aka Barry Hobart) was the host of "Shock Theatre" in the Dayton, Ohio area from 1972-1985 and his persona influenced THE LAWN JOCKEYS' to release this truly bizarre party album "Amazing Sounds of Shock Theatre!" (www.bigbeef.com or www.dr.creep.com); THE EVILS new release "7" features their own brand of "destructo power rocknroll" and you can visit them at www.rockandrollsf.com/evils.html; vinyl lives and thanks to the folks at Sit-N-Spin

Records (sit-n-spin@worldnet.att.net) for two fine slabs of wax—THE KINGSBURY MANX with "Restless" b/w "Drift Off" and THE COMAS hitting loud and fast with "You Got the Bumblebee, I Got the Stinger" b/w "One Million Shining Eyes."

LAST BUT NOT LEAST DEPT... thanks to my new guitar hero Angie in Canada for sending me "Back From Hell" by her band SHLONK which has been kicking me into high gear with blistering teenage anthems like "Socks" (about Ted Bundy's footwear) and "Pork Bellies" (oink!). Learn more about the bands scheduled world takeover at: www.angieshlonk.zurfcity.com. That's all for now, sparts fans... now go out and buy something.





Fanzines

ALARM (#6, \$3) is a 64 pg. anti-corporate (mostly hardcore) music publication which means I've never heard most of the artists but some of them are Grey Area, Judas Factor, Jonah Matranga, plus music and zine reviews. Editor Chris Force is at Box 2000069, Boston, MA 02120.

ALTERNATE CINEMA (#18, \$4.95) features Tim Burton, Ken Russell, EROTIC SURVIVOR, an interview with Fred Olen Ray, various indy productions and reviews. Its 60 pgs. Publisher Michael Raso also runs E.I. and Seduction Cinema. See ads.

ASIAN CULT CINEMA (#32, \$6) features Takeshi Kaneshiro, TOKYO RAIDERS, an interview with Maggie Cheung, PEARL HARBOR, and columns by Ric Meyers, Max Allan Collins and Art Black (on the Indian film scene). It's a 64 pg. digest with color. See ad.

BADAZZMOFO (#6, \$4.95) We announced that David Walker's excellent zine on (mostly) black cast movies had switched to a website, but he's back with another (68 pg.) issue. It features Rudy Ray Moore, FAT ALBERT, interviews with Antonio Fargas and Glynn Turman (J.D.s REVENGE), Jamaa Fanaka's PENITENTIARY series and lot of reviews. Box 40649, Portland, OR 97240.

BLACK TO COMM (#24, \$7.50) features a look at early music and movie fanzines (Gulture, Witzend, Surfin' Bird...), The Dogs, Sick Dick and The Volkswagens, and interviews with Greg Shaw of Bomp! and music (Mars, Sparks, The Sweat, Elephant's Memory, James Chance...) and book reviews. It's 84 pgs. crammed with type. Editor Chris Stigliano is at 714 Shady Ave., Sharon, PA 16146.

BLUE SUEDE NEWS (#53, \$4.50) has excellent interviews with Linda Gayle Lewis (currently touring with Van Morrison) and Robert Baldori of The Woolies ("Who Do You Love") plus Vince Taylor, Little Milton and the usual news and reviews of (mostly) American roots music. It's 70 pgs. Call (800) 484-5812.

BRUTARIAN (#33, \$5) I hadn't read a copy of this zine in years, but free copies were all over the place at this years Fanex convention, so... It features interviews with Bob Mosley of Moby Grape, the founder of Arhoolie Records, and the band Mz. Pak Man plus Greg Goodsell on Indonesian horror movies, comix (less than before), fiction (more than before), and video, book, and music reviews. It's 76 pgs.

CALLING MONSTER ISLAND (#2, \$4) is a digest (with a smaller digest inside) dealing with Japanese sci fi movies and TV and CREATURE FROM THE BLACK LAGOON. The fun art is all original drawings. Editor Mark Jiro Okui is at Box 15128, Long Beach, CA 90815.

CASHIERS DU CINEMART (#12, \$3) features Asian films, film festivals, Timothy Carey, Sid and Marty Krofft, William Shatner movies, two stars of BLACK SHAMPOO and reviews. It's 100 pgs. Box 2401, Riverview, MI 48192.

CASTLE OF FRANKENSTEIN (#30, \$6) This nostalgia publication (the last real issue was #25 in '75) is not a rip off (like the current F.M.) but it's a one dimensional revival of C.O.F. which was great because it told you about things that you didn't already know about. This issue includes many Frankenstein movies, the Universal Mummies (pt 2), THE PHANTOM EMPIRE (chapter 11), and the letter H movie guide. Larry Ivie (the managing editor of the original) is consulting editor. Publisher Dennis Druktenis also puts out Scary Monsters and other titles. 348 Jocelyn Pl., Highwood, IL 60040.

CHILLER THEATRE (#14, \$5.95) David Hedison and Peggy Webber (THE SCREAMING SKULL) interviews by Tom Weaver, Richard Lynch and Don Stroud interviews by Louis Paul, George Zucco, and reviews. It's 68 slick pgs. Kevin Clement, who also presents the famous Chiller shows, is at Box 23, Rutherford, NJ 07070.

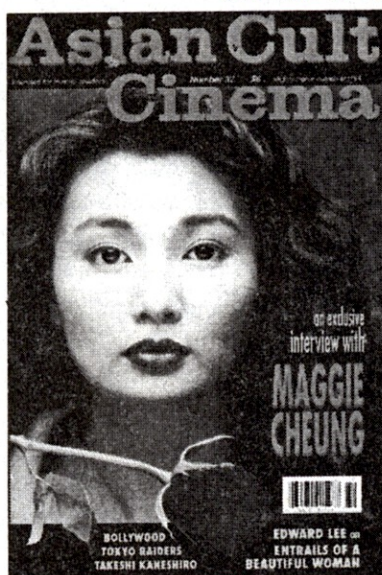
COOL AND STRANGE MUSIC (#21, \$3.95) has articles on Firesign Theatre, Seeco (a label that specialized in mambo LPs) an interview with Pat Cooper, The Three Suns, kiddie records, Chicago record stores and lots of reviews. It's 64 pgs. 1106 Colby St., Everett, WA 98201.

CULT MOVIES (#34, \$4.95) has a long (38 pg.!) Karloff feature with his complete radio, TV and Broadway credits, Lugosi, Universal mummies, an FJA column, 20,000 LEAGUES UNDER THE SEA, and GODZILLA VS. MEGAGUIRUS. 102 pgs. from 6201 Sunset Blvd., #152, Hollywood, CA, 90028.

DREAM MAGAZINE (#1, \$5) is a very interesting new music zine featuring Tim Buckley and Townes Van Zandt, interviews with Jonathan Richman, Peter Blegvad, Barbara Manning, Yo La Tengo, Sugar Plant from Japan, director Terry Jones, some fiction and comix and lots of reviews (music and zines). Editor George Parsons is at Box 2027, Nevada City, CA 95959.

JOHN AGAR FAN CLUB (#11, \$2) deals with John Agar in BREAKTHROUGH, his movies produced by Alex Gordon, and actor John Bromfield. It's 14 xeroxed pgs. from 7901 Iroquis Ct., Woodridge, IL 60517.

METASEX (#3, \$10) Bill Landis looks at Euro porn, sex docs, gay porn, and live Times Sq. sex shows and Lasse Braun remembers his career of shocking people. The (64 stapled pg.) zine is an uncensored insider's look at sex for money (complete with pimps, drugs. S+M and suicides). The



Jack Ruby with strippers cover is inspired.

MODEL MANIACS (#2, \$5.95) features Zacherly, Godzilla, Im Ho Tep, NOSFERATU, MATRIX, CREATURE FROM THE BLACK LAGOON, and Alex from CLOCKWORK ORANGE models, a guide to styrene model kits, and reviews of many others. It's 64 pgs. some in color. Kevin and Susan Clement are the publishers and Ted A. Bohus is an editor. See Chiller Theatre (above).

MONSTERS FROM THE VAULT (#12, \$6.95) is the best zine specializing in old horror movies I've seen in a while. It includes Michael Price on THE TIN MAN (with Thelma Todd and Patsy Kelly), THE HOUSE OF DRACULA, 20's American horror movies, Forgotten Universals (THE CAT CREEPS, LIFE RETURNS, THE NIGHT KEY...), Golden Age Horror Cinematographers (Pt 2) and reviews. It's 100 heavy stock pgs. Publisher/editor Jim Clatterbaugh is at Box 981, Abingdon, Maryland 21009.

NIAGARA FALLS REPORTER (Vol. 2 #16) Mike Hudson was a Cleveland area crime reporter before he became lead singer of The Pagans. Now he edits his own tabloid. While typical local free weeklies (and many of the remaining dailies) are nothing but entertainment fluff and syndicated columns, this is a refreshing attack on rampant local corruption and incompetence. Go to see the falls and pick up a copy, call (716) 284-5595 or contact snakebite13@sysr.com.

NO FENCES FACING (#6) is an irreverent (16 xeroxed pg.) Dylan zine with cartoons and altered photos, but this issue also deals with Patti Smith and The MC5. The lone ad is for an anarchist bookstore. 829 Greenwood Ave., #6A, Brooklyn, NY 11218.

PLANET X (\$8 ppd) This "outer space" issue covers THE ANGRY RED PLANET, the Swedish Spotnicks, the Japanese STARMAN movies, the British SPACE PATROL series, 50's space theme LPs, 60's spy movies, interviews with Vitina Marcus (THE LOST WORLD) and Richard O'Brien (who, by the way, was the first celeb to write a letter to Psychotronic when it was a weekly) plus reviews. It's 64 heavy stock pgs. Editor Scott Moon is at Box 161221, Sacramento, CA 95816.

ROASTING RODERICK (#6) is mostly xeroxed pgs of letters and web search print outs with some Dave Szurek reviews and newspaper clippings about John Carradine being broke. Parker Anderson is at Box 1285, Prescott, AZ 86302.

SANTO SCENE (#10) features sexy actresses Lorena Velazquez, Mui Mui and Grace Renat, a Johnny Legend interview, and a color Brinke Stevens center photo. It's a 20 pg. digest. Robert Cotter is at 1004 N. Willey St., Morgantown, WV 26505.

SCARLET STREET (#41, \$6.95) Like Brutarian (above), I hadn't seen a copy of this one in years. The 10th Anniversary issue features various versions of SHE and THE PICTURE OF DORIAN GREY, interviews with Helmut Berger (by David Del Valle) and the late Hurd Hatfield, THE BEAST WITH FIVE FINGERS, an interview with the late Curt Siodmak, a Forry Ackerman column, and reviews. It's 80 slick pgs..

THE SECOND GRADER (#27, two stamps) This 20 pg. digest includes pics of Jewel and Lil Kim, 80's "Pink Girlfriend" porno movies and other assorted and comic weirdness. "Citizen Balls" is at 5 Haele Pl., Makawao,

HI 96768.

SHEMP (#31, \$1 and two stamps) has punk rock related videos, a nice Captain Beefheart and His Magic Band at a Hawaiian teen dance (!) ad and reviews. What IS going on in Hawaii!? (see above). It's a 12 pg. digest from Larry Yoshida, 593 Waikala St. Kahului, HI 96732.

SHOCK CINEMA (#18, \$5) has interviews with Victor Argo (by Richard Harlan Smith), Jesse Vint, and director Kinji Fukasaku plus many reviews, some sent in by readers. It's 52 pgs. from Steve Puchalski, Box 518, Peter Stuyvesant Station, NYC 10009.

SNACKBAR CONFIDENTIAL (#38, \$3) has nice drive-in movie ads, junk food products of the past, SCREAM BABY SCREAM and a hate Mackenzie Phillips back cover. It's a 20 pg. digest. Willard Dribbleman is at Box 895, Saratoga Springs, NY 12866.

SPECTATOR (Vol 46, #15, \$2.50) is a CA sex newspaper that's kinda like Screw (its uncensored and is about 2/3rds ads) but it does have Zippy The Pinhead and a great almost full page about PV - written by PV contributor Anthony Petkovich. Call (510) 849-1615.

SPFX (#9, \$6) is a very good issue featuring interviews with Gene Fowler Jr and Hugh Hefner (who published a horror fanzine as a teen), THE THING with interviews with Ken Tobey and Robert Cornthwaite, MIGHTY JOE YOUNG, THE LOST WORLD, ABBOTT AND COSTELLO MEET FRANKENSTEIN, and a very nice tribute to the late animator David Allen. It's 52 slick pgs. Publisher/editor Ted A. Bohus is at 70 W. Columbia Ave., Palisades Pk, NJ 07650.

WORLDLY REMAINS (#4, \$4.50) has interviews with William Smith and Frankie Smith (of "Double Dutch Bus" fame), a comparison of STARSHIP TROOPERS with ZULU and many movie and music reviews. Any zine that reviews The Flaming Groovies, The Meters, The Blues

Magoos and Dyke and The Blazers is worth checking out. Box 8008, Universal City, CA 91618.

FOREIGN

THE DARK SIDE (#92, \$5.95) has an excellent interview with soundtrack composer Simon Boswell, the Edinburgh Film Fest, British censorship, and more of the letter R horror guide. It's now "all colour." Try www.darksidemagazine.com.

FRINGE VIDEO (#1) is 12 pgs. of interesting DVD reviews featuring ILSA and Fulci, H. G. Lewis, and Frank Henenlotter movies. Tony Crosgrey, #67-572 Crystal Dr., Peterborough, Ontario, K9J 8J2, Canada

HEADPRESS (#21, \$14.50) features Horror Sex Tales magazine (with Ed Wood Jr. stories), Nazi theme paperbacks, the last days of Brian Jones, Charles Manson (movies, music, comics...), the late artist Edward Gorey, interviews with directors Frederick Wiseman (TITICUT FOLLIES) and Mary Woronov and Greil Marcus, more insider porno stuff by Anthony Petkovich and reviews. The best interview is with Buddy Giovinazzo, in Berlin planning a new movie. His COMBAT SHOCK star brother Rick arranged the music for the AUSTIN POWERS movies and his new script is to be directed by Tony Scott! And I liked seeing the violent Dead Boys cover of Superock magazine for the first time since the 70's. Its 176 pgs. in book form. 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England. **PV**



NEVER TO BE FORGOTTEN

AALIYAH (Dana Haughton) (22), from Brooklyn, was a singer who started out on stage (with Gladys Knight's show) when she was 11. She was in *ROMEO MUST DIE* (00) and *QUEEN OF THE DAMNED* (01) and was to be in two *MATRIX* sequels. Aaliyah died in a Bahamas plane crash.

DOUGLAS ADAMS (49), from Cambridge, England, wrote the cult science fiction comedy *The Hitchhiker's Guide to the Galaxy*. It was a BBC radio series (78), a best selling book with several sequels, and a TV series (81). Adams, who was a script editor for the *DR. WHO* series, died from a heart attack.

HENRI ALEKAN (92), from Paris, was a cinematographer whose credits include Cocteau's *BEAUTY AND THE BEAST* (46), *AUSTERLITZ* (60), *TOP-KAPI* (64), *THE POPPY IS ALSO A FLOWER* (66), *RED SUN* (71), and Wim Wenders *THE STATE OF THINGS* (82). His family was from Bulgaria.

JOHN ALONZO (66), from Dallas, acted on TV and in features including *THE MAGNIFICENT SEVEN* (60) and *HAND OF DEATH* (62) then became a cinematographer. After shooting many TV shows, Corman's *BLOODY MAMA* and DePalma's *GET TO KNOW YOUR RABBIT* (both 70) his credits included *VANISHING POINT* and *HAROLD AND MAUDE* (both 71), *SOUNDER* and *LADY SINGS THE BLUES* (both 72), *HIT* and *THE NAKED APE* (both 73), *CHINATOWN* (74), *FAREWELL, MY LOVELY* (75), *BLACK SUNDAY* and *LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY* (both 76), *BEYOND REASON* and *CLOSE ENCOUNTERS...* (both 77), *SCARFACE* and *BLUE THUNDER* (both 83), *TERROR IN THE AISLES* (84), *OUT OF CONTROL* (85), *JO JO DANCER...* (86), *THE GUARDIAN* (90), *COOL WORLD* (92), *THE METEOR MAN* (93), *STAR TREK: GENERATIONS* (94) and *FAIL SAFE* (00). He directed *F.M.* (78) which inspired the *W.K.R.P.* TV series and some TV movies. Alonzo had cancer.

MACEO ANDERSON (90), from Charleston, SC, was one of The Step Brothers. The dancing trio (later quartet with Sunshine Sammy) were active since the 20's and were in *IT AIN'T HAY* (43), *GREENWICH VILLAGE* (44), *THAT'S MY GAL* (47), *HERE COME THE GIRLS* (53), and *THE PATSY* (64). Anderson later became a minister.

SAMUEL Z. ARKOFF (83), from Fort Dodge, Iowa, was a lawyer who formed A.R.C. (soon renamed A.I.P.) in 1954 with the James H. Nicholson (who died in '72). The much-imitated company made and/or released hundreds of horror, science fiction, and exploitation movies, usually aimed at teenagers. Most played at drive-ins and some were released directly to TV. The last AIP movies included the money losing *METEOR* and *THE AMITYVILLE HORROR* (both 79) and *MAD MAX* and *DRESSED TO KILL* (both 80). The company was merged with Filmways, then Arkoff resigned. He then presented or backed *THE FINAL TERROR* (81), *Q* (82), *UP THE CREEK* (84), and *HELLHOLE* (85). His autobiography was published in '92. His son Louis Arkoff produced the Showtime AIP remakes.

TONY ASHTON (55), from Blackburn, England was a keyboardist and singer in many bands since the early 60's, including The Remo Four. They backed Tommy Quickly on his records, recorded their own singles and were on George Harrison's *WONDERWALL* soundtrack. Ashton, Gardner & Dyke had a #3 UK (#40 U.S.) hit with "Resurrection Shuffle" in 71. He was also with Chris Farlowe, Family, Medicine Head, Chickenshock and Deep



Purple's Jon Lord (as Ashton & Lord). Ashton, who also worked as a producer, had cancer.

CHET (Chester Burton) **ATKINS** (77), from Luttrell, TN, was the most famous of the Nashville session guitarists. He toured with Red Foley, The Carter Family, Kitty Wells and others, then recorded for RCA starting in '47 (with his first 10" LP in 52) and was a producer, A+R man and eventually a VP of the company (68-82). Over 30 of his over 75 LPs (some with Jerry Reed, The Boston Pops, Floyd Cramer, Mark Knopfler and others) made the country charts. Some crossover appeal

albums were *Hi-Fi In Focus* (57), *Teensville* (60) and *Chet Atkins Picks On The Beatles* (66) with George Harrison liner notes. He produced and/or played on hits by Hank Williams, Elvis (56-8), The Everly Brothers, Hank Snow, Waylon Jennings, Jim Reeves, Perry Como, Skeeter Davis and many others. Atkins was a regular on *GRAND OLE OPRY* (55) and *THE EDDIE ARNOLD SHOW* (56) and appeared on *ED SULLIVAN* (3 times), *AUSTIN CITY LIMITS*, and many country music TV shows. Film appearances include *TENNESSEE JAMBOREE* (64) and *THE OTHER SIDE OF NASHVILLE* (83). His older brother Jim Atkins played guitar with Les Paul. Atkins' funeral service was at Nashville's Ryman Auditorium.



Troy Donahue

BERRY BERENSON (53), from L.A., was the younger sister of Marisa Berenson and the widow of Anthony Perkins. She was in *REMEMBER MY NAME* (78), *WINTER KILLS* (79), and *CAT PEOPLE* (82) and was a photographer. Berenson died in American Air flight 11 that smashed into The World Trade Center.

JAMES BERNARD (75), from England, wrote the scores for many Hammer films including *THE CREEPING UNKNOWN* and *X-THE UNKNOWN* (both 55), *THE CURSE OF FRANKENSTEIN* and *ENEMY FROM SPACE* (both 57), *HORROR OF DRACULA* (58), *HOUD OF THE BASKERVILLES* and *STRANGLERS OF BOMBAY* (both 59), *TERROR OF THE TONGS* and *THE DAMNED* (both 61), *KISS OF THE VAMPIRE* (63), *THE GORGON* (64), *SHE* (65), *PLAGUE OF THE ZOMBIES* (66), *DRACULA, PRINCE OF DARKNESS* and *FRANKENSTEIN CREATED WOMAN* (both 67), *THE DEVIL RIDES OUT* and *TORTURE GARDEN* (both 68), *DRACULA HAS RISEN FROM THE GRAVE* (69), *FRANKENSTEIN MUST BE DESTROYED!* and *TASTE THE BLOOD OF DRACULA* (both 70), *THE SCARS OF DRACULA* (71), *FRANKENSTEIN AND THE MONSTER FROM HELL* and *THE SEVEN BROTHERS MEET DRACULA* (both 74).

JULIE BISHOP (Jacqueline Wells) (87), from Denver, CO, was in *CHILDREN OF JAZZ* (23), *HEROES OF THE WEST* (32 serial), *ALICE IN WONDERLAND*, *TILLIE AND GUS*, and *TARZAN THE FEARLESS* and *CLANCY OF THE MOUNTED* serials (all 33), *THE BLACK CAT* (34), *THE BOHEMIAN GIRL* (36), *TORTURE SHIP* (39), *BACK IN THE SADDLE* (41), *LADY GANGSTER* and *THE HIDDEN HAND* (both 42), *HOLLYWOOD CANTEEN* (44), *STRANGE CONQUEST* (46), *THE THREAT* and *SANDS OF IWO JIMA* (both 49), and *SABRE JET* (53). She changed her name to Bishop and became a redhead in 41 when she signed with Warners and also acted on radio, stage and TV. Wells, who was married three times, was also a pilot and an artist. Lionel Atwill was once her step father-in-law and actress Pamela Shoop Sweeney (*EMPIRE OF THE ANTS*, *HALLOWEEN 2*) is her daughter. She died on her birthday.

ALFONSO BRESCIA (Al Bradley) (71), from Rome, directed over 50 features including *MACISTE*, *SPARTAN GLADIATOR* (65), *CONQUERER OF ATLANTIS* (65), *ASSASSINATION* (67), *SESSO* (69), *AMAZONS* (73), *AMAZONS AND SUPERMEN* (74), *SUPER STOOGES VS. THE WONDER WOMEN* (75), *BATTLE OF THE STARS* (77) and four sequels, and *BLOODY AVENGER* (80).

HERMAN BROOD (55), from Zwoalle, Netherlands, was a rock singer with late '70s LPs on Ariola. He was in movies including *CHA CHA* (79), *STRADLAND* (87), and *ROCK N ROLL JUNKIE* (94). Brood, once the boyfriend of German singer Nina Hagen, jumped to his death from an Amsterdam rooftop. His band was *Wild Romance*.

ANGELA BROWNE (63), from Weybridge, Surrey, England, was a stage, TV, and film actress. TV credits include *GHOST SQUAD*, *THE SAINT*, *THE AVENGERS*, *THE PRISONER* and *SHERLOCK HOLMES*. She was married to actor Francis Mathews.

JULES BUCK (83), from St. Louis, MO, was a photographer of Hollywood stars, an Army Signal Corps cameraman working with John Huston and a producer of movies including *THE KILLERS* (46), *BRUTE FORCE* (47) and *THE NAKED CITY* (48). He left during the blacklist and introduced the films of Jacques Tati to America. He formed a partnership with Peter O'Toole and was a producer of *WHAT'S NEW PUSSYCAT* and *LORD JIM* (both 65), *THE NIGHT OF THE GENERALS* (66), *THE RULING CLASS* (72), *MAN FRIDAY* (75) and others.

SANDY BULL (60), from NYC, played acoustic and electric guitar plus many other string instruments on early 60s Vanguard LPs. The influential blonde musician mixed folk with Eastern sounds, Bach and Chuck Berry. After a period of heroin addiction, Bull formed his own Timeless label. He had cancer.

CORINNE CALVET (Dibos) (76), from Paris, was a blonde actress in French movies, then Hollywood movies with Cagney, Lancaster, Martin and Lewis and Danny Kaye. Later credits include *SINS OF CASANOVA* (54), *NAPOLEON* (55), *BLUEBEARD'S TEN HONEYMOON'S* (60), *POUND* (70), *THE PHANTOM OF HOLLYWOOD* (74), *TOO HOT TO HANDLE* (76), *DR. HECKYL AND MR. HYPE* (80) and *THE SWORD AND THE SORCERER* (82). Actor John Bromfield was one of her five husbands.

JOHN CANNON (74), from Chicago, was the long time voice of Fox Movietone newsreels and was the announcer of shows including *YOUR HIT PARADE*, *I'VE GOT A SECRET* and *YOU ARE THERE*. Cannon, who spoke five languages, also worked for the State Dept. He was the narrator when U.S. presidents traveled abroad and when foreign dignitaries visited America.

JOHN CHAMBERS (78) received a special Oscar for his makeup for *THE PLANET OF THE APES* (68), and worked on all the sequels. His credits include *THE THREE STOOGES IN ORBIT* (62), *THE LIST OF ADRIAN MESSENGER* (63), *THE HUMAN DUPLICATORS* (65), *SLAUGHTERHOUSE FIVE* and *THE MEPHISTO WALTZ* (both 71), *SUPERBEAST* (72), *SSSSSS!* (73), *PHANTOM OF THE PARADISE* (74), *EMBRYO* (76) *THE ISLAND OF DR. MOREAU* (77), *HALLOWEEN 2* (81), and *NATIONAL LAMPOON'S CLASS REUNION* (82). Chambers also worked on TV shows including *THE OUTER LIMITS*, *THE MUNSTERS*, *LOST IN SPACE*, and *MISSION IMPOSSIBLE*. Chambers also appeared in several features. *CONFIRM?!*

JEAN CHAMPION (87), from France, was a stage actor also in films including *DAY FOR NIGHT* and *DAY OF THE JACKAL* (both 73), *THE PHANTOM OF LIBERTY* (74), and *MR. KLEIN* (76).

(Ronald Henry Glynn) **CHETWYND-HAYES** (81), from Isleworth, W.

London, wrote short horror stories that were filmed by Amicus as *FROM BEYOND THE GRAVE* (73) and *THE MONSTER CLUB* (80).

JUDY CLAY (62) sang with Billy Vera on two late 60's Atlantic LPs. Both charted and "Country Girl, City Man" went to #36 in '68. Clay and Vera were probably the first interracial recording duo. Vera later hit with *The Beaters*. Clay died in a car accident.

IMOGENE COCA (92), from Phil., was the daughter of an orchestra conductor and a magician's assistant. At the age of 9 she was singing and dancing in vaudeville. She appeared in late 30s Educational comedy shorts and on experimental television in 1939. She co-starred with Sid Caesar on *YOUR SHOW OF SHOWS* (50-54) and was a regular on other early TV variety programs. She later acted on *GRINDL* (63-4), *IT'S ABOUT TIME* (66-7) and other shows and in features including *PROMISES! PROMISES!* (63), *RABBIT TEST* (78), *THE RETURN OF THE BEVERLY HILLBILLIES* (81), *NATIONAL LAMPOON'S VACATION* (83), and *ALICE IN WONDERLAND* (85). Her second husband was actor King Donovan.

PERRY (Pierino Roland) **COMO** (87), from Cannonsburg, PA, was the middle of 13 children of Italian immigrants. In the 30's the former barber sang with Freddie Carlone's band in Cleveland, then with Ted Weems' big band. In '43 he signed with (RCA) Victor and had an incredible run of 150 chart hits by '74. Some #1s were "Till The End Of Time" (45), "Hot Doggity" (56), "Round And Round" (57), and "Catch A Falling Star" (58).

He was in *SOMETHING FOR THE BOYS* (44), and *DOLL FACE* (45), starred in *IF I'M LUCKY* (46), and was in *WORDS AND MUSIC* (48). Como hosted *THE CHESTERFIELD SUPPER CLUB* (48-50), *THE PERRY COMO SHOW* (50-61), *THE KRAFT MUSIC HALL* (61-3), and many annual Christmas specials.

PEGGY CONVERSE (95), from Oregon City, OR, was in films including *THE BRUTE MAN* and *JUST BEFORE DAWN* (both 46), and *THE THING THAT COULDN'T DIE* and *DAY OF THE BAD MAN* (both 58) and acted on many TV shows. Her husband was actor Don Gordon (who died in 97).

THOMAS J. COTTONARO (86), from Castrogiovanni, Italy, was a Munchkin in *THE WIZARD OF OZ* (39). Some other roles were in *MAISIE* (39), *LADY IN THE DARK* (44), *INVADERS FROM MARS* (53), as a mutant alien, and *THE COURT JESTER* (56). For many years he owned a restaurant in the Niagara Falls area. He died in Feb.

PAUL DANEMAN (75), from London, was in *ZULU* (64), *HOW I WON THE WAR* (67), and was on many TV series. He was best known for his role in the BBC1 drama series *SPY TRAP*.

ELENA DEL RUBIO (80) was one of the Del Rubio Triplets who sang professionally for over 60 years. They appeared on many TV shows and in *BANK ROBBER* (93) and *TWIN SITTERS* (94). Her sister Milly is the only surviving member (Edie died in 96).

AMANDO DE OSSORIO (75), from Spain, was a director known for his Knights Templar Blind Dead movies. His credits include *FANGS OF THE LIVING DEAD* (68), *TOMBS OF THE BLIND DEAD* (72), *HORROR OF THE ZOMBIES* and *NIGHT OF THE SORCERERS* (both 73), *DEMON WITCH CHILD* and *WHEN THE SCREAMING STOPS* (both 74), *NIGHT OF THE SEAGULLS* and *PEOPLE WHO OWN THE DARK* (both 75), and *THE SEA SERPENT* (84).

ALEX DE RENZY from S.F., was the director of *SEXUAL FREEDOM IN DENMARK* (69), *A HISTORY OF THE BLUE MOVIE* and *PORNOGRAPHY IN DENMARK* (both 70), *POWDER BURNS* (71), *WEED* (72), *FANTASY GIRLS* (74), *FEMMES DE SADE* (76), *LONG JEAN SILVER* and *BABY FACE* (both



Mimi Farina

77), PRETTY PEACHES (78), and many other porno features. He used the name Rex Borsky for anal, bi, and gang bang titles.

DELIA DERBYSHIRE (64), from England, was the composer and arranger of the DR. WHO theme.

ANTHONY DEXTER (Fleischman) (88), from Talmadge, NB, starred in VALENTINO (51) and went on to roles in features including CAPTAIN KIDD AND THE SLAVE GIRL and THE BLACK PIRATES (both 54), FIRE MAIDENS FROM OUTER SPACE (56), THE STORY OF MANKIND (57), TWELVE TO THE MOON (60), and THE PHANTOM PLANET and MARRIED TOO YOUNG (both 61). He later was a drama teacher at L.A. High School.

YVONNE DIONNE (67), from Ontario, was one of the famous Dionne quintuplets. The sisters were taken from their poor parents and put on display at "Quintland" in the 30's and were the topics of newsreels and a 35 short. They later sued the Canadian government. Their ordeal was the basis for the movie SISTERS and the topic of a documentary. Yvonne worked as a Montreal library clerk. Only two of the sisters are left.

TROY DONAHUE (Merle Johnson Jr.) (65), from NYC, was one of the last Warner contract stars. He was in MAN OF A THOUSAND FACES and MONOLITH MONSTERS (57) uncredited, LIVE FAST, DIE YOUNG and MONSTER ON THE CAMPUS (both 58), A SUMMER PLACE and IMITATION OF LIFE (both 59), PARRISH (61), MY BLOOD RUNS COLD (65), and THOSE FANTASTIC FLYING FOOLS and COME SPY WITH ME (both 67). The former blonde teen idol was then in SWEET SAVIOR (71), and COCKFIGHTER, SEIZURE and THE GODFATHER 2 (all 74). After alcohol and pill problems and living in Central Park for a while, he was in GRANDVIEW USA (84), LOW BLOW (86), CYCLONE (87), NUDITY REQUIRED, SEXPOT, DR. ALIEN, HOLLYWOOD COP, and HARD ROCK NIGHTMARE (all 88), ASSAULT OF THE PARTY NERDS, BAD BLOOD, DEADLY SPYGAMES, and AMERICAN RAMPAGE (all 89), CRY BABY, and OMEGA COP (both 90), SHOCK EM DEAD, and THE PAMELA PRINCIPLE (both 91), SHAKE, RATTLE AND ROLL (99), and other direct to video titles. Donahue also co-starred on SURFSIDE SIX (60-62) and HAWAIIAN EYE (62-3). Suzanne Pleshette was one of his four wives. Donahue, who was engaged to a Chinese opera singer, had been conducting acting workshops on cruise ships. He died from a heart attack.

MORTON DOWNEY JR. (67), from L.A., was the son of Irish American tenor Morton Downey who had seven chart hits and hosted his own radio and TV shows. Downey Jr. sang with Dick Clark's Caravan Of Stars shows, and was a radio DJ. His MORTON DOWNEY JR. SHOW (87-89) was in the tradition of Joe Pyne and Wally George. Downey later acted in PREDATOR 2 (90), LEGAL TENDER (91), THE SILENCER, BODY CHEMISTRY 2, and REVENGE OF THE NERDS 3 (all 92), and MEET WALLY SPARKS (97). The long time chain smoker died from lung cancer.

LOUIS EDMONDS (77), from Baton Rouge, LA, was a stage and TV actor who played Roger Collins (and various relatives) on DARK SHADOWS (66-71). He was also in COME SPY WITH ME (67), HOUSE OF DARK SHADOWS (70) and THE EXTERMINATOR (80) and was a regular on ALL MY CHILDREN (79-95).

ROBERT ENRICO (69), from Lieven, France, was a director whose short AN OCCURRENCE AT OWL CREEK BRIDGE (61) received an Oscar and was broadcast on THE TWILIGHT ZONE. It and two other shorts (all based on a stories by Ambrose Bierce) made up his anthology feature AU COEUR DE LA VIE (62).

BETTY EVERETT (62), from Greenwood, Miss, made the pop charts 10 times in the 60's. She did "You're No Good" (covered by The Swinging

Bluejeans and Linda Ronstadt), and in '64 went to #6 with "The Shoop Shoop Song" (It's In His Kiss") and to #5 with a cover of "Let It Be Me" (with Jerry Butler), all on the Chicago based Vee-Jay. The former gospel singer also recorded for Cobra, OneDerful, Uni and Fantasy and appeared on AMERICAN BANDSTAND several times.

(Margarita) **MIMI** (Baez) **FARINA**, (56), from Palo Alto, CA, sang and played guitar on two Vanguard LPs with her Irish/Cuban husband Richard who died in a motorcycle accident on her 21st birthday in '66. Mimi sometimes sang with her older sister Joan Baez and founded the annual non-profit Bread And Roses shows. She was in FESTIVAL (67), FOOLS (70), CELEBRATION AT BIG SUR (71) and MASSIVE RETALIATION (84). Farina had cancer.

ARLENE FRANCIS (Kazanjian) (92), from Boston, played a street walkervictim of Bela Lugosi in MURDERS IN THE RUE MORGUE (32), and was in STAGE DOOR CANTEN (43), ALL MY SONS (48), WITH THESE HANDS (50), and Billy Wilders ONE TWO THREE (61). She was a Broadway and radio actress, was a regular on many early TV quiz shows, and was a long time panelist on WHAT'S MY LINE (50-75). The Arlene Francis Show ran on NYC's WOR radio from 60-83. Her second husband was the late actor Martin Gabel. Her family was Armenian.

KATHLEEN FREEMAN (82), from Chicago, was the daughter of a vaudeville team. She acted on stage since she was two and was in "over 100" films including THE NAKED CITY and BEHIND LOCKED DOORS (both 48), HOUSE BY THE RIVER (50), THE GREATEST SHOW ON EARTH (51), MONKEY BUSINESS (52), THE MAGNETIC MONSTER (53), ATHENA (54), ARTISTS AND MODELS (55) and nine more with Jerry Lewis, THE FLY (58), SO EVIL MY SISTER (69), MYRA BRECKINRIDGE (70), UNHOLY ROLLERS (72), THE NORSEMAN (78), THE BLUES BROTHERS (80) as Sister Stigmata, HEARTBEEPS (81), MALIBU BIKINI SHOP (85), INNER-SPACE, TEEN WOLF 2, and DRAGNET (all 87), GREMLINS 2 (90), THE WILLIES (91), HOCUS POCUS (93), THE NAKED GUN 3 1/3 (94), BLUES BROTHERS 2000 (98), NUTTY PROFESSOR 2 (00) and did a voice for SHREK (01). She was the maid on TOPPER (53-5) and acted on many shows including HITCHCOCK, THE BEVERLY HILLBILLIES, THE MAN FROM U.N.C.L.E. and KOLCHAK. Her last role was in The Full Monty on Broadway.

MILT GABLER (90), from NYC, started working in his fathers Commodore Records (the world's first jazz record store) in Times Square in the 20's. He recorded and released Billie Holiday's "Strange Fruit" (about lynchings) on his own Commodore label after Columbia refused to. He was a Decca producer and A+R man from '41 to '71. Jelly Roll Morton, Louis Armstrong, Bing Crosby, Lionel Hampton, Lester Young, Coleman Hawkins, Ella Fitzgerald, Judy Garland, Peggy Lee, Nat King Cole, The Weavers, and Brenda Lee were some of the artists he produced. His work with Louis Jordan then Bill Haley paved the way for rock and roll. Gabler and John Hammond are considered the most important music producers of the last century. Billy Crystal is Gabler's nephew.

DAN GALINDO, from TX, was a bass player with the Austin based 13th Floor Elevators. He can be heard on the Easter Everywhere LP (67) and various live releases. The band was founded in '66 by Stacey Sutherland, who was killed by his wife in '78, and Roky Erickson, who never recovered from shock treatments given to him in the mental hospital that he was sent to for possession of hash. Galindo had hepatitis.

GIACOMO GENTILOMO (92), from Trieste, Italy, was a movie critic, screenwriter and assistant director whose later directing credits include GOLIATH AND THE VAMPIRES and LAST OF THE VIKINGS (both 61), HER-



A William Hanna
production

CULES AGAINST THE MOON MEN and SLAVE GIRLS OF SHEBA (both 64).

DAVID GRAF (50), from Lancaster, Ohio, was Officer Tackleberry in POLICE ACADEMY (84) and its six sequels. He was also in LOVE AT STAKE (87), SUTURE and AMERICAN KICKBOXER 2 (both 93), THE BRADY BUNCH MOVIE (95), and SKELETONS (96) and on many TV shows. Graf died of a heart attack.

(Bettejane) **JANE GREER** (76), from Wash. D.C., was a model who sued Howard Hughes to get out of a personal contract which landed her no roles. She then signed with RKO and was in DICK TRACY and GEORGE WHITE'S SCANDALS (both 45), THE FALCON'S ALIBI (46), OUT OF THE PAST, THEY WON'T BELIEVE ME, and SINBAD THE SAILOR (all 47), THE BIG STEAL (49), RUN FOR THE SUN (56), MAN OF A THOUSAND FACES (57), THE OUTFIT (74), and AGAINST ALL ODDS (84). She also acted on HITCHCOCK, THRILLER and TWIN PEAKS. Greer was briefly married to Rudy Vallee.

JACK GWILLIM (91), from England, was in THE BATTLE OF THE RIVER PLATE (56), SOLOMON AND SHEBA (59), CIRCUS OF HORRORS and SWORD OF SHERWOOD FOREST (both 60), IN SEARCH OF THE CAST-AWAYS (62), JASON AND THE ARGONAUTS (63), THUNDERBALL and CURSE OF THE MUMMY'S TOMB (both 64), KISS THE GIRLS AND MAKE THEM DIE (66), CLASH OF THE TITANS (81), THE MONSTER SQUAD (87), and many others. TV credits include THE SAINT, SECRET AGENT, and THE AVENGERS.

JACK HALEY JR. (67), from L.A., produced the original BIOGRAPHY TV series (61-4) and many Oscar shows and directed the special MOVIN' WITH NANCY (67) and many Hollywood and music documentaries. His features included THE LOVE MACHINE (70) and THAT'S ENTERTAINMENT (74). The son of actor Jack Haley, he was once married to Liza Minnelli.

WILLIAM HANNA (90), from Melrose, NM, and his partner Joseph Barbera were responsible for more hours of cartoons than anybody in history. They started at MGM directing CAPTAIN AND THE KIDS cartoons (38-39) then created TOM AND JERRY (40-58). The cat and mouse were also in ANCHORS AWEIGH (44) and DANGEROUS WHEN WET (53). Starting with RUFF AND REDDY (57) Hannah-Barbera revolutionized and soon dominated TV cartoons using limited and repetitive animation. THE HUCKLEBERRY HOUND SHOW (58) was followed by QUICKDRAW MAGRAW (59), THE YOGI BEAR SHOW (60), and THE FLINTSTONES (60), the first prime time cartoon series. They continued with TOP CAT (61), THE JETSONS, WALLY GATOR, LIPPY THE LION and TOUCHE TURTLE (all 62), and THE ADVENTURES OF JONNY QUEST, MAGILLA GORILLA and PETER POTOMUS (all 64). HEY THERE, IT'S YOGI BEAR (64) and THE MAN CALLED FLINTSTONE (66) were the studios first features. Countless specials, spinoffs, and shows followed including ABBOTT AND COSTELLO (67), THE BANANA SPLITS (68), SCOOBY DOO (69), THE HARLEM GLOBETROTTERS (70), THE ADDAMS FAMILY (73), JOSIE AND THE PUSSYCATS (74), THE THREE ROBONIC STOOGES (78), THE GODZILLA SHOW (79), THE SMURFS (81), THE PAC MAN SHOW (82), SPACE GHOST COAST TO COAST (94), and THE POWER PUFF GIRLS (98). THE FLINTSTONES (94) was the first live action movie based in their cartoons. They also created Captain Crunch, and other commercial characters and hit shows were merchandized in every way possible. The Hanna-Barbera label issued tie in children's records and a few chart songs by Five Americans and other groups.

JOHN HARTFORD (63), from NYC, was a singer and Nashville guitar, banjo and fiddle session musician, who wrote Glen Campbell's #5 hit "Gentle On My Mind" (67). He recorded LPs for RCA, Warners, Flying Fish and Sonet. Hartford was a regular on THE SMOTHERS BROTHERS (68/9),

briefly hosted SOMETHING ELSE (70) and appeared on PLAYBOY AFTER DARK (69), MIDNIGHT SPECIAL (74), and AUSTIN CITY LIMITS (78). He had cancer.

JOE HENDERSON (64), from , Ohio, was a jazz tenor and soprano sax and flute player who recorded LPs for Blue Note and Milestone and played on many LPs by others.

DAVID HENEKER (94), from England, wrote the scores for THE TWO FACES OF DR. JECKYL (60) and I'VE GOT A HORSE (65) and co-wrote the music for British musicals that were filmed as EXPRESSO BONGO (58), IRMA LA DOUCE (63) and HALF A SIXPENCE (67). He died in Jan.

CHRISTOPHER HEWETT (79), from Worthington, Sussex, England, was a Broadway actor who starred on MR. BELVEDERE (85-9) and FANTASY ISLAND (83-4). He was in THE LAVENDER HILL MOB (51), THE PRODUCERS (69), MASSARATI AND THE BRAIN (82), and RAT BOY (86).

AL HIBBLER (85), from Little Rock, AR, was a blind (since birth) baritone singer with Jay McShann's band, then Duke Ellington's (43-51). He recorded solo for Miracle, Atlantic, Chess, Verve, Decca, and other labels, landing 9 chart hits from '48 to '57. "Unchained Melody" (55) was #1 R+B (#3 pop) and "He" was #13 R+B (#4 pop). Hibbler was arrested several times while involved with the civil rights movement. He also recorded with Billie Holiday and Rahsaan Roland Kirk.



Jack Lemmon

JOHN LEE HOOKER (83), from Clarksdale, MS, was the last of the major post war blues greats. After living as a hobo and singing in Memphis and Cincinnati, he moved to Detroit in '43 and first recorded (for Modern) in '48. His "I'm In The Mood" from that year later went to #1 in '51. He had 8 other R+B chart hits from "Boogie Chillen" (#1 in 49) to "Boom Boom" (#16 and #60 pop in 62). Companies cheated him so much he also recorded singles under various other names. In '64 he toured England, where his "Dimples" went to #23 and played on BEAT ROOM and READY STEADY GO. He was a

major influence on The Animals, Them, Rolling Stones... Some of his "over 100" LPs were on Vee Jay (the most), Riverside, King, Chess, Crown, Atco, Verve, Impulse, Bluesway, Kent and Specialty (and that's just the '60s). Canned Heat, ZZ Top, Foghat and George Thorogood (to name a few) were practically Hooker tribute acts. His first pop chart LP was Hooker 'N' Heat (73) and he finally made decent money with The Healer (90) (with famous guest stars). In his later years he was inducted into the R+R Hall (91), became a Mormon and moved to S.F. Some TV appearances were on a local Detroit show (in 49), FOLK SOUND U.S.A. (60), a CBS special, and MIDNIGHT SPECIAL (74). Hooker can be seen in THE BLUES BROTHERS (80) and several live video releases.

(Dr.) **FRANCES HORWICH** (Rappaport) (93), from Ottawa, Ohio, was Miss Frances, hostess and producer of the DING DONG SCHOOL. The daily Chicago based show, which always opened with a hand ringing a bell, was on NBC (52-56) then syndicated (59). The longer lasting ROMPER ROOM (54) and CAPTAIN KANGAROO (55) both started later.

GLENN HUGHES (50), from the Bronx, was the leather "biker" in The Village People. The late 70's Casablanca hit makers were in CAN'T STOP THE MUSIC (80). He had cancer.

KEN HUGHES (79), from Liverpool, England, directed CANDLELIGHT MURDER and BLACK 13 (both 53), THE BRAIN MACHINE and JOE McBETH (both 55), THE ATOMIC MAN (56), THE TRIALS OF OSCAR WILDE (60), part of CASINO ROYALE (67), CHITTY CHITTY BANG BANG (68), CROMWELL (70), THE INTERCINE PROJECT (74), and ALFIE DARLING (75). His last credits, SEXTETTE (78) and NIGHT SCHOOL (81) were American. He usually also wrote his own screenplays.

RAYMUND (Edward) JOHNSON (90) was the host of The Inner Sanctum radio show and the star of *Mandrake The Magician* and *Don Winslow of The Navy*. He also had uncredited roles in at least seven movies.

ERNIE K-DOE (Ernest Kador Jr.), from New Orleans, recorded singles for Savoy, Specialty, Ember, Minit and Duke. In '62, his "Mother-In-Law" (written and produced by Alan Toussaint) went to #1 (pop and R+B) and #29 in the U.K. Six later singles made the pop or R+B charts and one ("A Certain Girl") was covered by The Yardbirds with Eric Clapton. Benny Spellman, who sang bass on "Mother," also recorded the original "Fortune Teller" (covered by The Stones). K-Doe's Blue Diamonds included Huey "Piano" Smith, Frank Fields and Earl Palmer. The 9th of 11 children of a Baptist minister, he was known for his wild stage shows.

HANK KETCHAM (81), from Seattle, created the Dennis The Menace comic strip in 51 and drew it until 94. There was also a comic book version, a TV series (59-63), two animated TV versions, *DENNIS THE MENACE* (93) and two direct to video movies. The strip still runs in 1,000 newspapers, in 48 countries in 19 languages. The former animator for Walter Lantz and Disney suffered from post traumatic stress disorder after service in Viet Nam. Ketchum, who was married three times, was estranged from his son Dennis, the inspiration for his fame and wealth.

CARL KING (79) was the announcer for the *QUEEN FOR A DAY* (56-64) show. He also acted on *CAPTAIN VIDEO* and soap operas. He died in Jan.

TAMBI LARSEN (85), from Bangalore, India, was an Oscar winning art director since '45 with many credits including *THE SECRET OF THE INCAS* (54), *THE PARTY CRASHERS* (58), *THE SPY WHO CAME IN FROM THE COLD* (65), *THE GRASSHOPPER* (70), *THE OUTFIT* (74), *MOHAMMED, MESSENGER OF GOD* (76), *THE WHITE BUFFALO* (77), *CIRCLE OF IRON* (79), and *HEAVEN'S GATE* (80). He also worked on many Jerry Lewis and Clint Eastwood movies.

FRED LASSWELL (84) was the artist and writer of the Snuffy Smith comic strip, which ran in 21 countries and 900 newspapers, uninterrupted for nearly 60 years. The character had been added to the popular Hearst Syndicate *Barney Google* strip in 1924. In '42, creator Billy DeBeck died, Monogram made *PRIVATE SNUFFY SMITH*, and *Barney Google* and *Snuffy Smith* comic books debuted. Lowizi and Jughaid were also regulars. The strip helped make whisky jugs, corn cob pipes and outhouses Southern cliches and introduced phrases like "time's a wastin'," "shif'less skonk," and "bodacious."

JACK (John Uhler) LEMMON (III) (75), from Newton, Mass, acted on stage, radio and TV, made his film debut in *IT SHOULD HAPPEN TO YOU* (54) and went on to win two Oscars. Billy Wilder directed him in seven movies, he was in three movies with Ernie Kovacs and wore a gorilla suit several times as part of The Nairobi Trio, was in seven (??) movies with Walter Matthau and directed him in *KOTCH* (71). Some of his less remembered roles were in *HOW TO MURDER YOUR WIFE* and *THE GREAT RACE* (both 65), *AIRPORT 77*, *JFK* (91), *CHAPLIN* and *THE PLAYER* (both 92), *SHORT CUTS* (93), and *THE LEGEND OF BAGGER VANCE* (00). Lemmon married actress Cynthia Stone, then actress Felicia Farr (in 60). Son Chris Lemmon was in *THE HAPPY HOOKER GOES HOLLYWOOD* and others. Lemmon died exactly one year after Matthau.

NORMA MacMILLAN (Arngirim) (79), from Vancouver, was a CBC radio and TV actress who later voiced many famous characters in America. She was Caroline and "John-John" Kennedy on the best selling *First Family LP*. She was *GUMBY* and Davey on the Lutheran produced *DAVEY AND GOLIATH* and did other characters on both shows. She was *CASPAR*, and "Sweet Polly Purebread" on *UNDERDOG*, and was heard on *THE SMURFS*

and many others. Commercial credits include *Cocoa Puffs*, the *Yellow Pages*, and *Kraft Mayonnaise* ("It's creamier!"). Acting credits include *LOVE AT STAKE* (87) *NIGHTMARE ON THE 13TH FLOOR* (90), and many TV shows. Her daughter, Alison Arngirim was Nellie on *LITTLE HOUSE ON THE PRAIRIE* and her son, Stefan Arngirim, starred on *LAND OF THE GIANTS* and in *FEAR NO EVIL* (81).

BENNY McGUIRE (54), from Hendersonville, NC, was one of "the world's heaviest twins" with his brother Billy (who died in 79). The McGuires (who weighed as much as 700 pounds each) rode into arenas on a motorized mini bike.

DOROTHY McGUIRE (85), from Omaha, NE, was a Broadway actress in features including *THE SPIRAL STAIRCASE* and *THE ENCHANTED COTTAGE* (both 45), *GENTELMAN'S AGREEMENT* (47), *THE SWISS FAMILY ROBINSON* (60), and *THE GREATEST STORY EVER TOLD* (65). She later acted in TV movies.

TED McMICHAEL (92), from Marshalltown, Iowa, was the last surviving member of the three McMichael brothers, who became The Merry Macs with singer Cherry McKay. They had a dozen top 40 hits on Decca (39 to 46) including the WW2 favorites "The Hut-Sut Song," "Deep In The Heart Of Texas," "Praise the Lord and Pass the Ammunition," "Sentimental Journey," and the #1 "Mairzy Doats." They sang in *LOVE THY NEIGHBOR* (38), *SAN ANTONIO ROSE* (41), *RIDE 'EM COWBOY* (42), and *MR. MUSIC* (50).

SALLY MANSFIELD (77), from Chicago, played Vera Ray on *ROCKY JONES*, *SPACE RANGER* (54). Many of the three part stories were also edited into features. She also acted on the radio, other TV series, and in several films.

JACQUES MARIN (82), from France, was in films including *JEUX INTERDITS* (52), *CRACK IN THE MIRROR* (60), *THE TRAIN* (64), *FANTOMAS SE DECHAINE* (65), *GIRL ON A MOTORCYCLE* (65), *NIGHT OF THE FOLLOWING DAY* (68), *SHAFT IN AFRICA* and *ISLAND AT THE TOP OF THE WORLD* (both 73), *MARATHON MAN* (76), *HERBIE GOES TO MONTE CARLO* (77), and *WHO IS KILLING THE GREAT CHEFS OF EUROPE?* (78).

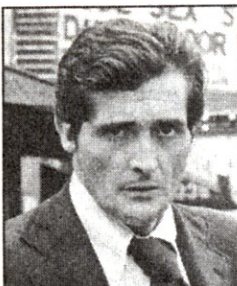
REGINALD MARSH (74), from London, was in *THE UGLY DUCKLING* (59), *THE DAY THE EARTH CAUGHT FIRE* (61), *IT HAPPENED HERE* (63), and *BERSERK!* (67). His many TV credits include episodes of *OUT OF THIS WORLD*, *THE BARON*, *THE SAINT*, and *THE CHAMPIONS*.

CLAUDIA MARTIN (Roberts) (56), from Ridley Park, PA, was a daughter of Dean Martin. After acting on sitcoms she recorded for Columbia and had roles in *FOR THOSE WHO THINK YOUNG* (64), *THE GHOST IN THE INVISIBLE BIKINI* (66) and *SKI FEVER* (67).

GINA MASTROGIACOMO (39), was in *ALIEN SPACE AVENGER* (88), *GOODFELLAS* (90), *JUNGLE FEVER* and *NAKED GUN 2 1/2* (both 91), and *MOTORCYCLE GANG* and *TALL, DARK AND DEADLY* (both 94). She died from endocarditis.

WHITMAN MAYO (70), from NYC, was Grady on *SANFORD AND SON* (73-7), *GRADY* (75-6) and *THE SANFORD ARMS* (77). He was in Ted Mikels' *THE BLACK KLANSMAN* (66), *THE MAIN EVENT* (79), *D.C. CAB* (83), *BOYZ 'IN THE HOOD* (91) and *BOYCOTT* (01).

JASON MILLER (62), from Scranton, PA, won a Pulitzer Prize for his play *That Championship Season* in '73 and was Oscar nominated for playing Father Damien Karras in *THE EXORCIST* the same year. Some other roles were in *THE DAIN CURSE* (78), *VAMPIRE* (79), *THE NINTH CONFIGURATION* and *THE HENDERSON MONSTER* (both 80), *TOY SOLDIERS* (82), *VENGEANCE* (86), *LIGHT OF DAY* (87), *THE EXORCIST III* (90), *SMALL*



Jason Miller

KILL (92), RUDY (93), MOMMY (94), TRANCE (98) and SLICE (00). He died from a heart attack.

NORMAN MITCHELL (73), from Sheffield, England, was a large character actor on radio, TV (2,000 credits) and in films, since '54, often as cops and/or in small parts. He was in A KID FOR TWO FARTHING (56), CARRY ON SPYING (64), THE GREAT ST. TRINIAN'S TRAIN ROBBERY and CARRY ON SCREAMING (both 66), ON THE BUSES (71), AND NOW THE SCREAMING STARTS! (73), FRANKENSTEIN AND THE MONSTER FROM HELL and LEGEND OF THE WEREWOLF (both 74), THE PINK PANTHER STRIKES AGAIN (76), CARRY ON EMMANUELLE (78) and LIGHTHOUSE aka DEAD OF NIGHT (99). The late actor Christopher Mitchell was his son.

CARL MONDOR (79) was an American magician with the traveling Den Of Living Nightmare show, and worked on MOM AND DAD roadshow units for Kroger Babb. He later moved to Australia and produced the BOZO THE CLOWN TV show there.

JOHN M. "Jack" MURDOCH (78), from Urbana, OH, was a TV director in Columbus, Ohio, then St. Louis, MO, where he became a mid 60s horror movie host on the afternoon ZONE Z show. He later acted on Broadway, on network TV and movies including PSYCHO 3 (86) and RAINMAN (88).

JAMES E. MYERS (81), from Phil., co-wrote "Rock Around the Clock," (as Jimmy DeKnight) in '52. Bill Haley And The Comets recorded it in '54 (as a B side!) and it went to #1 (pop) and #3 (R+B) the next year as the theme of BLACKBOARD JUNGLE. The worldwide hit has been recorded by "more than 500" artists (including The Sex Pistols), was the original theme of HAPPY DAYS and has been in "more than 40" movies. Meyers wrote "more than 300" songs and had bit parts in "more than 300" movies (including some 60's nudies) and TV shows. He served in the Army in the South Pacific.

FRED NEIL (64), from FL, was a deep voiced NYC based folk and blues singer who recorded four solo LPs (for Elektra and Capitol). He had been a session guitarist heard on hits by Paul Anka, The Crests and others and recorded his first single in '57. He wrote and recorded songs better known by others including "Come Back Baby" (Buddy Holly), "Candy Man" (Roy Orbison), "The Other Side Of This Life" (Eric Burdon, Youngbloods, Lovin' Spoonful, Jefferson Airplane...), the #6 hit "Everybody's Talkin'" (Nilsson), and "The Dolphins" (Tim Buckley). After drug problems he worked to save dolphins in the Miami area. Neil received much critical attention in recent years but never recorded after the '60s.

JOHN NELSON (85) was the jazz musician father of Prince (Roger Nelson). During the '50s he was the pianist in The Prince Rogers Trio and his wife Mattie Shaw was the singer. Nelson (who was part Italian) co-wrote songs for Prince LPs and was played by Clarence Williams III in PURPLE RAIN (84).

PORTIA (Betty Mae) **NELSON** (80), from Brigham City, UT, recorded '50s LPs and acted in films including THE SOUND OF MUSIC (65), DOCTOR DOOLITTLE (67), THE OTHER (72), and CAN'T STOP THE MUSIC (80).

SID NEWMAN (81), was a kid in MICKY McGUIRE comedy shorts starring Mickey Rooney. He returned as an actor in the '90s with credits including THE BEVERLY HILLBILLIES (93), and THE WEDDING SINGER (98) and appearances on THE LARRY SANDERS SHOW, ER and SEINFELD.

ALEX NICOL (85), from Ossining, NY, was a Broadway actor who signed with Universal. He was in THE SLEEPING CITY (50), TOMAHAWK (51), and other U.S. and Italian westerns, SINCERELY YOURS (55), LOOK IN ANY WINDOW (61), BLOODY MAMA and HOMER (both 70), THE CLONES (74),

THE NIGHT GOD SCREAMED (75), and A*P*E* (76). He directed and acted in THE SCREAMING SKULL (58) and AND THEN THERE WERE THREE (61) and directed POINT OF TERROR (71), and episodes of THE WILD WILD WEST, TARZAN and other shows. TV acting credits include HITCHCOCK, TWILIGHT ZONE and THE OUTER LIMITS.

CARROLL O'CONNOR (76), from Forest Hills, Queens, NY, made his Broadway debut in '58, and was in features including A FEVER IN THE BLOOD (61), CLEOPATRA (63), HAWAII (66), POINT BLANK (67), MARLOWE and FEAR NO EVIL (both 69), and LAW AND DISORDER (74). ALL IN THE FAMILY (71-79) made him famous as America's most lovable racist and he continued on ARCHIE BUNKER'S PLACE (79-83). He also was the (formerly) racist sheriff on IN THE HEAT OF THE NIGHT (88-94). Co-star Howard Rollins was fired in '93, then died and O'Connor's (adopted) son Hugh, who also acted on the show, shot himself in '96. Both deaths were drug related. O'Connor had usually played villains on shows like THE RIFLEMAN, BONANZA, OUTER LIMITS, MAN FROM U.N.C.L.E., TIME TUNNEL, I SPY, WILD WILD WEST, MISSION IMPOSSIBLE, and VOYAGE TO THE BOTTOM....

JOSEPH O'CONOR (84), from Dublin, acted on many British TV shows and was in films including GORG0 (61), DEVIL SHIP PIRATES (64), DOOMWATCH (72), and THE MESSENGER (99). He died in Jan.



Alex Nicol

PAUL PEEK (63), from Greenville, SC, was one of Gene Vincent's Blue Caps until '58. He can be seen playing guitar in THE GIRL CAN'T HELP IT (56) then he and Tommy Facenda became the singing "clapper boys," seen in HOT ROD GANG (58) and on ED SULLIVAN. The group also played on Wanda Jackson and Esquerita records (both also on Capitol). Peek also backed Esquerita live and recorded at least 9 solo singles for various labels. During the '90s he toured with a reformed Blue Caps.

BRIAN PENDLETON (57), from Wolverhampton, England, was the original rhythm guitarist of The Pretty Things (named after a Bo Diddley song). Nicknamed Yetti, he played on their first 2 LPs and the British hits "Rosalyn" and "Don't Bring Me Down" (64), both later covered by David Bowie, "Honey I Need" and "Cry To Me" (65) and "Midnight To Six Man" and "Come See Me" (66). The influential (especially in Europe) long haired band was led by early Rolling Stones guitarist Dick Taylor and its longest lasting member, singer Phil May. They appeared on SHINDIG and AMERICAN BANDSTAND. Pendleton had cancer.

JOHN PHILLIPS (66), from Parris Island, SC, was one third of The Journeymen (with Scott McKenzie), a folk group with three LPs on Capitol. He then formed The Mamas And The Papas, arranged the harmony vocals and wrote most of their songs. The quartet recorded 5 top 40 LPs and 10 top 40 singles on Dunhill (5 others made the charts) from 66-68. In 67 Phillips co-organized the Monterey Pop Festival and wrote and produced McKenzie's international hit "San Francisco." His group soon fell apart but were a major influence on The Fifth Dimension, ABBA, Fleetwood Mac and others. They can be seen in MONTEREY POP (69), MAMAS AND THE PAPAS, STRAIGHT SHOOTER (88) and on episodes of SHINDIG, HULLABALOO, AMERICAN BANDSTAND, HOLLYWOOD PALACE, and ED SULLIVAN. In '70 Phillips scored BREWSTER MCCLOUD and MYRA BRECKINRIDGE and recorded a solo LP. He later produced an LP by his South African actress/singer wife Genevieve Waite (JOANNA) recorded an LP with The Rolling Stones (released after his death) and scored THE MAN WHO FELL TO EARTH (76). "Mama" Cass Elliot (Naomi Cohen) died (from drugs) in '74. In '82, Phillips (a long time junkie), led The New Mamas And Papas with his actress daughter MacKenzie Phillips (also an addict), Denny Doherty, and Elaine McFarlane from Spanky And Our Gang. Chyna Phillips, his daughter with "Mama" Michele (Holy Michelle Gilliam), was

one third of '90s hitmakers Wilson Phillips. Phillips was part American Indian.

NYREE DAWN PORTER (61), from Napier, NZ, was in *HOUSE THAT DRIPPED BLOOD* and *JANE EYRE* (both 70), and *FROM BEYOND THE GRAVE* (73). She co-starred on *THE FORSYTHE SAGA* (67), *THE PRETENDERS* (72-4) and *THE MARTIAN CHRONICLES* (80) and acted on *DANGER MAN*, *THE AVENGERS*, *THE SAINT*, and *SHERLOCK HOLMES*.

ANTHONY (Rudolpho Axaca) **QUINN** (86), from Chihuahua, Mexico, had played sax with evangelist Aimee McPherson and was a boxer before acting. In '36, the 6'3" Quinn married Katherine, the adopted daughter of Cecil B. DeMille and was signed to Paramount. He was in *CB's THE PLAINSMAN* (36), *THE BUCCANEER* (38), and *UNION PACIFIC* (39). By '47, he had played Indians and ethnic villains in 47 movies. Some were *DAUGHTER OF SHANGHAI* (37), the first of six starring Anna May Wong, *BULLDOG DRUMMOND IN AFRICA* (38), *ISLAND OF LOST MEN* and *TELEVISION SPY* (both 39), *THE GHOST BREAKERS* and *ROAD TO SINGAPORE* (both 40), *ROAD TO MOROCCO* (42), *THE OX BOW INCIDENT* (43), *WHERE DO WE GO FROM HERE?* (45), and *SINBAD THE SAILOR* (47). By the late '40s he was acting on Broadway and on live TV dramas and he received best supporting Oscars for *VIVA ZAPATA!* (52) and *LUST FOR LIFE* (56). He was in *ULYSSES*, the first of many Euro films, and *CITY BENEATH THE SEA* (both 53), Fellini's *LA STRADA*, *ATTILA* and *THE LONG WAIT* (all 54), and *THE HUNCHBACK OF NOTRE DAME* (56), and he directed *THE BUCCANEER* remake (58) produced by DeMille. His role in *THE SAVAGE INNOCENTS* (60) inspired Dylan's "The Mighty Quinn." *THE GUNS OF NAVARONE* (61), was followed by *BARABBAS*, *REQUIEM FOR A HEAVYWEIGHT* and *LAWRENCE OF ARABIA* (all 62), *ZORBA THE GREEK* and *THE VISIT* (both 64), *THE HAPPENING* (67), *THE MAGUS* and *THE SHOES OF A FISHERMAN* (both 68), *R.P.M.* (70), and *ACROSS 110th STREET* and *DEAF SMITH AND JOHNNY EARS* (both 72). Quinn's international career took some controversial turns in *The Libyan MOHAMMED*, *MESSINGER OF GOD* (76), backed by Omar Qaddafi, *CARAVANS* (78), backed by The Shah Of Iran, and *THE LION OF THE DESERT* (79), also from Libya. Some other later roles were in *AFRICAN RAGE* (76), *JESUS OF NAZARETH* (77), *TREASURE ISLAND* (85), *GHOSTS CAN'T DO IT* and *REVENGE* (both 90), *JUNGLE FEVER* and *MOBSTERS* (both 91), and *LAST ACTION HERO* (93). He starred on *THE MAN AND THE CITY* (71-2) and was Zeus on *HERCULES* (94-5). Quinn had at least 13 children with three wives and several mistresses. Francesco, Lorenzo, Valentina, and Anthony Tyler have all acted.

FRANCISCO RABAL (Valera) (75), from Aguilas, Spain was in films since '45 including Bunuel's *NAZARIN* (59), *VIRIDIANA* (61), and *BELLE DE JOUR* (67). Some others were *THE WITCHES* (67), *ANN AND EVE* (70), *SORCERER* and *FACE OF A SPY* (both 77), *CITY OF THE WALKING DEAD* and *HOSTAGES!* (both 80), *TREASURE OF THE FOUR CROWNS* (82), *TIE ME UP! TIE ME DOWN!* (90), and *DAGON* (01). Rabal (who suffered from bronchitis) died on a flight from Montreal where he had received a lifetime award.

ALAN RAFKIN (73), from NYC, directed *SKI PARTY* (65), *THE GHOST AND MR. CHICKEN* (66), *THE SHAKIEST GUN IN THE WEST* (68), *ANGEL IN MY POCKET* (69), *HOW TO FRAME A FIGG* (71) and others. He was a nightclub comic before specializing in directing sitcoms including *THE ANDY GRIFFITH SHOW*, *THE DICK VAN DYKE SHOW*, *M*A*S*H*, *MARY TYLER MOORE* and *SANFORD AND SON*.

JOEY RAMONE (Jeff Hyman) (49), from Forest Hills, Queens, NY, was the 6'3" lead singer of The Ramones from '74 until the very influential "punk" group broke up in '96. He and guitarist Johnny Ramone were the only con-

sistent members. 13 Ramones LPs (all but one on Sire) made the Billboard charts from '76 to '92. The best selling one (#44) was the Phil Spector produced *End Of The Century* (80). The Ramones appeared in *BLANK GENERATION* (76), *BLITZKREIG BOP* (78), *ROCK 'N' ROLL HIGH SCHOOL* (79), *CAR 54, WHERE ARE YOU* (89), and 1991: *THE YEAR PUNK BROKE* (92). *LIFESTYLES OF THE RAMONES* (90), *WE'RE OUTTA HERE* (97) and *RAMONES AROUND THE WORLD* (98) were video releases. They did the theme for *PET SEMETARY* (89) and were on TV shows including *JOE FRANKLIN*, *UNCLE FLOYD*, *SHA NA NA*, *TOM SNYDER*, *JERRY LEWIS TELETHON*, *MIDNIGHT SPECIAL*, and *THE SIMPSONS*. In England (where they had 4 top 40 singles) they were on *TOP OF THE POPS* and *OLD GREY WHISTLE TEST*. Joey was in *SUN CITY* (85), *ROADKILL* (89), *HARD CORE LOGO* (96), and *FINAL RINSE* (99). He had recently produced records by The Independents and Ronnie Spector. Hyman died from lymphatic cancer on Easter Sunday.

SIMON RAVEN (73), from London was a novelist who scripted films including *UNMAN*, *WITTERING AND ZIGO* (71) and *BLOODSUCKERS* (72).

BRIAN RAWLINSON (69), from Stockport, Cheshire, England, was in *SWORD OF SHERWOOD FOREST* (60), *CARRY ON CRUISING* (62) and other Carry On films, and *SEE NO EVIL* (71). He died last Nov.

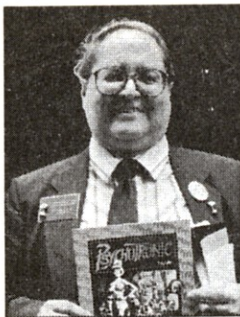
MAUREEN (Elizabeth) **REAGAN** (60), from L.A., played herself (along with guest star parents Ronald Reagan and Jane Wyman) in *IT'S A GREAT FEELING*. That same year (49), Wyman got custody of Maureen and her adopted brother Michael when she divorced Reagan. Maureen (who later had three stepfathers) appeared in *KISSIN COUSINS* (64), acted on *MARCUS WELBY* (69) and *THE PARTRIDGE FAMILY* (70) and in the TV movies *DEATH TAKES A HOLIDAY* (71), *THE SPECIALIST* (75) and *SEX AND THE MARRIED WOMAN* (77). She recorded an LP (in '76), was on *THE LOVE BOAT* (77), became co-chairman of the Republican Party and wrote several books. Reagan died from melanoma.

ROCKETS REDGLARE (Michael Morra) (52), from Sheepshead Bay, Brooklyn, had been a body guard for Sid Vicious and was said to know who really killed Nancy Spungeon. Somehow this led to small roles in movies including *STRANGER THAN PARADISE* (84), *AFTER HOURS* and *DESPERATELY SEEKING SUSAN* (both 85), *DOWN BY LAW* (86), *CANDY MOUNTAIN*, *SALVATION!* and *POLICE STATE* (all 87), *TALK RADIO*, *SHAKE-DOWN* and *BIG* (all 88), *ROOFTOPS* and *MYSTERY TRAIN* (both 89), *IN THE SOUP* (92), *TREES LOUNGE* and *BASQUIAT* (both 96), and *ANIMAL FACTORY* (00). He died from kidney and liver failure, cirrhosis and hepatitis C.

(DR.) **DONALD REED** (65), from New Orleans, founded The Count Dracula Society in '62 and The Academy Of Science Fiction, Fantasy and Horror Films, which presented annual Saturn Awards, in Hollywood in '72.

WALTER REED (Smith) (85), from Seattle, was in nearly 100 features and serials since '42 including *ANGEL OF THE AMAZON* (48), *FLYING DISC MAN FROM MARS*, *GOVERNMENT AGENT VS. PHANTOM LEGION* and *SUPERMAN AND THE MOLE MEN* (all 51), *ROCK, PRETTY BABY* and *DANCE WITH ME HENRY* (both 56), *HOW TO MAKE A MONSTER* and *SUMMER LOVE* (both 58), *MACUMBA LOVE* (60), *PANIC IN THE CITY* (67), and *THE DESTRUCTORS* (68). He acted on *SUPERMAN*, *TWILIGHT ZONE*, *ONE STEP BEYOND*, many westerns and other shows.

MICHAEL RITCHIE (62), from Waukesha, WI, directed TV episodes of *FELONY SQUAD*, *THE MAN FROM U.N.C.L.E.* and many other shows and features including *THE CANDIDATE* (72), *SMILE* (75), *THE ISLAND* (80), *STUDENT BODIES* (81), *FLETCH* (85), and *THE GOLDEN CHILD* (86). He



Dr. Donald Reed

had cancer.

ED "Big Daddy" ROTH (69), from Beverly Hills, CA, started creating wild customized fiberglass cars in '58. Ratfink, a grinning, bug-eyed, anti-Mickey Mouse and Roth's other wild cartoon characters and cars were everywhere during the early '60s. Author Tom Wolfe wrote "He's the Salvador Dali of the movement, a surrealist in his designs, a showman by temperament, a prankster." Merchandise included Revell plastic model kits (sold for \$1), T-shirts, stickers, magazines (Car Tunes and Choppers), and Mr. Gasser And The Weirdos LPs (see Jerry Cole interview in PV # 31). Roth was a designer for THE GLORY STOMPERS (67) and his art was a major influence on underground cartoonists, especially his assistant Robert Williams. In the 70s, the 6'4" Roth married his 4th wife (a Mormon) converted and moved to Utah.

JOHNNY RUSSELL (61), from Sunflower County, Miss., co-wrote "Act Naturally," a #1 country hit for Buck Owens in '63 and covered by Ringo with The Beatles. He had 27 country chart hits on RCA, Mercury and other labels from '71 to '81. The biggest was "Rednecks, White Socks and Blue Ribbon Beer" (#4 in 73). The Grand Ole Opry regular also wrote songs recorded by George Strait and Dolly Parton. The 275 pound Russell died from leukemia, diabetes and other ailments.

RUSSELL M. SAUNDERS (82), from near Winnipeg, Manitoba, Canada, was an acrobatic movie stuntman and double in over 100 movies since he was a child. Some credits are KING KONG (33), THE WALKING DEAD (36), SABOTEUR (42), THE THREE MUSKETEERS (48), THE THING (51), SHANE (53), SEVEN BRIDES FOR SEVEN BROTHERS (54), SPARTACUS (60), HATARI (62), MICKEY ONE (65), BONNIE AND CLYDE (67), THE POSEIDEON ADVENTURE (72), EARTHQUAKE and THE TOWERING INFERNO (both 74), HINDENBURG (75), LOGANS RUN and DRUM (both 76), THE GOONIES (85), and RUSH HOUR 2 (01). Salvador Dali used the Olympic gymnast as a model for his painting "The Christ of St. John."

SUZANNE SCHIFFMAN (71), from France, co-wrote many screenplays with Francois Trauffaut for films including DAY FOR NIGHT (73), THE STORY OF ADELE H. (75), and THE WOMAN NEXT DOOR (81). She also directed and wrote SORCERESS (87) and FRONT WOMAN (89).

(Sir) **HARRY SECOMBE** (79), from Swansea, Wales, was the singing third of the '50s BBC radio Goon Show trio with Peter Sellers and Spike Milligan. George Martin produced the Goon's records and they starred in DOWN AMONG THE Z MEN (52). Secombe was in HELTER SKELTER (49), SVENGALI (54), A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (66), OLIVER! (68), THE BED SITTING ROOM (69), and DOCTOR IN TROUBLE (70) and was the host or a regular on several TV shows.

PILAR SEURAT (Cerveris) (Rita Hernandez) (62), from Manila, Phil, was a dancer and actress in THE YOUNG SAVAGES, BATTLE OF BLOODY BEACH, and SEVEN WOMEN FROM HELL (all 61). She played Asian characters on many TV shows including NAKED CITY, BONANZA, THE F.B.I., WILD WILD WEST, THE MAN FROM U.N.C.L.E., VOYAGE TO THE BOTTOM OF THE SEA, and STAR TREK. Her first husband, producer Don Devlin, died last year. Their son is producer Dean Devlin (INDEPENDENCE DAY, GODZILLA...). She had cancer.

JOAN SIMS (71), from Laindon, Essex, England, was in DOCTOR IN THE HOUSE (54), and others in the Doctor series and 24 Carry On films from CARRY ON ADMIRAL (57) to CARRY ON EMANUELLE (78). She also acted on stage, radio and TV and made her film debut in COLONEL MARCH INVESTIGATES (52). Some other roles were in MEET MR. LUCIFER (54), THE BELLES OF ST. TRINIANS (54), ONE OF OUR DINOSAURS IS MISS-

ING (76), and THE CANTERVILLE GHOST (96).

SIR LANCELOT (Victor Pinard) (97), from Cumoto, Trinidad, was a Calypso singer in movies including TWO YANKS IN TRINIDAD (41), I WALKED WITH A ZOMBIE and THE GHOST SHIP (both 43), THE CURSE OF THE CAT PEOPLE and TO HAVE AND HAVE NOT (both 44), ZOMBIES ON BROADWAY (45), BRUTE FORCE (47), THE UNKNOWN TERROR (57) and THE BUCCANEER (58). He was part East Indian. Lancelot was still doing live shows in the '80s.

GEORGE F. SLAVIN (85), from Newark, NJ, wrote screenplays for features including I MARRIED A COMMUNIST (49), MYSTERY SUBMARINE (50), THUNDER BAY (53), THE ROCKET MAN (54), BIG HOUSE U.S.A. (55), URANIUM BOOM (56), and THE SON OF ROBIN HOOD (59). He also wrote over 200 TV scripts for shows including MAVERICK, BONANZA, THE UNTOUCHABLES, HITCHCOCK, STAR TREK and CHARLIE'S ANGELS.

MIKE "Smitty" SMITH (58), from Portland, OR, was the drummer for Paul Revere And The Raiders starting in 1962. He played on all early Raiders hits and sang some leads and can be seen on episodes of WHERE THE ACTION IS (65-7). In 67, he, Phil Volk and Drake Levin all quit because Columbia had started replacing them with studio musicians on records. They formed Brotherhood and recorded 2 RCA LPs. Smith later rejoined The Raiders for occasional brief reunions and ran a Northwest shipping company.



Deborah Walley

ANN SOTHERN (Harriette Lake) (92), from Valley City, N. Dakota, had a bit part in SHOW OF SHOWS (29), sang and acted on Broadway, then was signed to Columbia where she was in KID MILLIONS and THE HELL CAT (both 34), HELL SHIP MORGAN (36), SUPER SLEUTH (37), and FAST AND FURIOUS (39). In MAISIE (39), CONGO MAISIE (40), and 8 other MGM comedies she played a showgirl. Some other credits were CRY HAVOC and THOUSANDS CHEER (both 43), A LETTER TO THREE WIVES (49), SHADOW ON THE WALL (50), THE BLUE GARDENIA (53), LADY IN A CAGE (64), CHUBASCO (68), THE KILLING KIND (73), GOLDEN NEEDLES (74), CRAZY MAMA (75), THE MANITOU (78), and THE LITTLE DRAGONS (80) and she was Oscar nominated for THE WHALES OF AUGUST (87). Sothern more or less was Maisie again on PRIVATE SECRETARY (53-57) and THE ANN SOTHERN SHOW (58-61) and was the voice of a reincarnated woman in MY MOTHER THE CAR (65-6). Some other TV parts were on HITCHCOCK and THE GIRL FROM U.N.C.L.E. Sothern was married to actors Roger Pryor and Robert Sterling. Actress Tisha Sterling is her daughter.

JENNIFER STAHL (39), from Titusville, NJ, had roles in NECROPOLIS (86) and DIRTY DANCING (87) before becoming a very successful Manhattan pot dealer. She was one of three people found shot to death on May 10 in an apt. above the Carnegie Deli.

KIM STANLEY (Reid) (76), from Tylarosa, NM, was a Broadway star, in several films including SEANCE ON A WET AFTERNOON (64), FRANCES (82), and THE RIGHT STUFF (83). She was also on early live TV dramas and NIGHT GALLERY.

ANTHONY (Maitland) STEEL (81), from London, was a leading man in features including SARABAND FOR DEAD LOVERS (48), HELTER SKELTER (49), IVORY HUNTER (51), 48 HOURS TO LIVE (59), WEST OF ZANZIBAR (54), and STORM OVER THE NILE (55). Some later roles were in REVENGE OF THE BARBARIANS (60), WINNETOU 2 (64), SEX QUARTET (66), MASSACRE IN ROME (73), THE STORY OF O (75), LET'S GET LAID (77), and THE MONSTER CLUB (80). He was known in the tabloids for his brief marriage to Anita Ekberg.

RICHARD STONE (47) scored features including SUMMER HEAT (87),

PUMPKINHEAD (88), SUNDOWN: THE VAMPIRE IN RETREAT (89), and TRIPWIRE (90). He received seven Emmys for his music for ANIMANIACS, FREAKAZOID and other TV cartoon shows. He had cancer.

GRAEME "Shirley" STRACHAN, from New Zealand was the lead singer of Skyhooks. The theatrical rock band had two 70s American LPs on Mercury.

BEATRICE STRAIGHT (86), from Old Westbury, Long Island, was a Tony winning Broadway and Oscar winning film actress in PHONE CALL FROM A STRANGER (52), THE BORROWERS (73), NETWORK (76), THE DAIN CURSE (78), THE FORMULA (80), ENDLESS LOVE (81), POLTERGEIST (82), and CHILLER (85). TV credits include LIGHTS OUT, SUSPENSE, INNER SANCTUM, HITCHCOCK, MISSION IMPOSSIBLE and WONDER WOMAN.

VINCENT D. SURVINKSI (89), from Pittsburgh, was one of the 10 investors in NIGHT OF THE LIVING DEAD (68), and played the lawman who shoots Ben at the end. He was a railroad conductor in MARTIN (78) and was George Romero's office manager for 23 years. Survinski was a Battle Of The Bulge vet.

(Brother) **THEODORE** (Gottlieb) (94), from Germany, was a Dachau concentration camp survivor who acted in American films including THE STRANGER and SO DARK THE NIGHT (both 46) and THE BLACK WIDOW serial, THE LONE WOLF IN MEXICO and THE FALL GUY (all 47), before starting his unique very dark rambling comedy monologues. He presented his one man show in small clubs in S.F., and later in NYC, even in his '90s and recorded Theodore In Stereo and several other LPs. He was a frequent guest on MERV GRIFFIN, and later, on DAVID LETTERMAN. Some later roles were in THE DEVIL'S EXPRESS/GANG WARS (75), GUMS and APPLE PIE (both 76), NOCTURNA (79), THAT'S ADEQUATE (85), THE INVISIBLE KID (88), and the burbs (89). His voice was used for the HORROR OF THE BLOOD MONSTERS (70), THE HOBBIT (78), THE RETURN OF THE KING (80), and THE LAST UNICORN (82).

RALPH THOMAS (85), from Hull, Yorkshire, England, directed over 40 features, often teamed with producer Betty E. Box. Some were HELTER SKELTER (49), DOCTOR IN THE HOUSE (54), and others in the series, A TALE OF TWO CITIES (58), THE 39 STEPS (59), CARRY ON REGARDLESS (61), AGENT 8 3/4 (64), DEADLIER THAN THE MALE (66), SOME GIRLS DO (69), PERCY and QUEST FOR LOVE (both 71), and IT'S NOT THE SIZE THAT COUNTS (74). His brother was director Gerald Thomas (who directed many CARRY ON movies) and his son is producer Jeremy Thomas.

HARRY TOWNES (86), from Hunstville, AL, was a Broadway actor later known for his TV roles. His many credits include TALES OF TOMORROW, SUSPENSE, INNER SANCTUM, HITCHCOCK, CLIMAX!, ONE STEP BEYOND, TWILIGHT ZONE, MEN INTO SPACE, DESTINATION SPACE (pilot), THRILLER, THE OUTER LIMITS, WILD, WILD WEST, STAR TREK, THE INVADERS, TARZAN, NIGHT GALLERY, KUNG FU and BUCK ROGERS. Early features include SCREAMING MIMI (58) and CRY TOUGH (59). He became an Episcopal priest in '70, but went on to roles in ANGEL OF H.E.A.T. (83) and THE WARRIOR AND THE SORCERESS (84).

RON TOWNSON (68), from St Louis, MO, was in The Hi-Fives with Florence Laue and The Versatiles with LaMonte McLemore before they formed The Fifth Dimension. The L.A. based group had 30 charting singles and 14 charting LPs on Soul City, Bell and ABC ('66 to '76). They also recorded for Motown after Billy Davis and Marilyn McCoo left. TV appearances included AMERICAN BANDSTAND, ED SULLIVAN (8 times), SOUL TRAIN, MIDNIGHT SPECIAL and their own TRAVELING SUNSHINE SHOW

(71). The bearded singer was also in THE MAMBO KINGS (92). He had kidney disease.

LARRY TUCKER (67), from Phil., was a stand up comedian in S.F. and was the big guy in BLAST OF SILENCE (61) and Sam Fuller's SHOCK CORRIDOR (63). He helped produce and write THE MONKEES TV show and went on to produce and write Paul Mazursky films including ALEX IN WONDERLAND (70).

PIEREO UMILIANI (75), from Italy, composed over 100 film scores including BIG DEAL ON MADONNA STREET (58), SAMSON AND THE MIGHTY CHALLENGE (64), THE AMAZING DR. G (65), SWEDEN, HEAVEN AND HELL, PARANOIA, and GOLDFACE, THE FANTASTIC SUPERMAN (all 68), FIVE DOLLS FOR AN AUGUST MOON, WITCHCRAFT 70, and DJANGO AGAINST SARTANA (all 70), NIGHT OF THE DEVILS (71), BABA YAGA (73), THE BODY (74), BLACK COBRA (76), BLUE NUDE (77) and EROTICO 2000 (82).

SACHA VIERNY (81), from Bois-le-Roi, France, was a cinematographer whose credits include features by Resnais and Bunuel. Some credits are HIROSHIMA MON AMOUR (59), LAST YEAR AT MARIENBAD (61), LA GUERRE EST FINIE (66), BELLE DE JOUR (67), THE MONK (72), MON ONCLE D'AMERIQUE (80), and all of Peter Greenaway's films starting with A ZED AND TWO NOUGHTS (85).

KIM WALKER (33), from NYC, was Heather #1 in HEATHERS (89), and was in DEADLY WEAPON (88) and A REASON TO BELIEVE (95). She died from a brain tumor.



Lewis Wilson

DEBORAH WALLEY (57), from Bridgeport, CT, starred in GIDGET GOES HAWAIIAN (61) then was in Disney's BON VOYAGE (62) and SUMMER MAGIC (63) and THE YOUNG LOVERS (64). BEACH BLANKET BINGO, SKI PARTY, DR. GOLDFOOT AND THE BIKINI MACHINE, and SERGEANT DEADHEAD (all 65) and GHOST IN THE INVISIBLE BIKINI (66) were all from AIP. The redhead was in SPINOUT with Elvis, IT'S A BIKINI WORLD, and THE BUBBLE in 3D (all 66), then was on THE MOTHERS IN LAW (66-7). After THE SEVERED ARM (73) and DRAG RACER and BENJI (both 74) she acted on more TV shows, wrote and produced plays star-

ring native Americans, founded children's acting companies and wrote children's books. Her parents were The Walleys of The Ice Capades and she was once married to John Ashley. Walley had cancer.

LEON WILKESON (49), from Jacksonville, Florida, was the bass player of the original and reformed Lynyrd Skynyrd, and The Rossington-Collins Band. Wilkeson survived the '77 plane crash in which singer Ronnie Van Zant and 5 others died. He died from liver and lung disease in a Florida hotel during a break from a Skynyrd tour.

LEWIS WILSON (80) was the original screen Bruce Wayne in the 1943 Columbia BATMAN serial. He also acted on stage, early TV and in features including the frequently re-released WILD WOMEN aka BOWANGA BOWANGA (42) and RACKET MAN (43). Wilson died last Fall.

TOBY (Martha Virginia) **WING** (Merrill) (85) was a platinum blonde "Goldwyn Girl" in PALMY DAYS (31), THE KID FROM SPAIN (32) and other musicals. She changed studios for 42ND STREET (33), MURDER AT THE VANITIES (34), and CRIME AFLOAT (38).

Thanks to Mark J. Price, Robert Plante, Andreas Pieper, H. Pfeiffer, Andy Schwartz, Patrick Slusher, Greg Geno, St. Louis, MO, Brad Kohler (Coropolis, PA), Larry Dalrymple, James Booth, John Battles (Chic), Van Louie (S.F.).

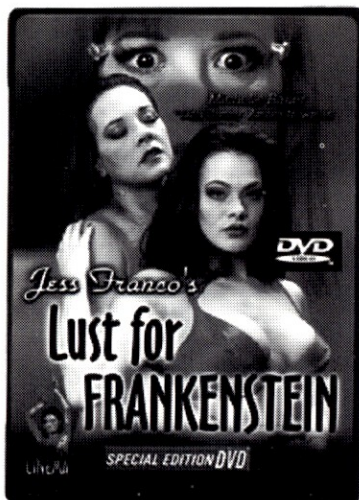
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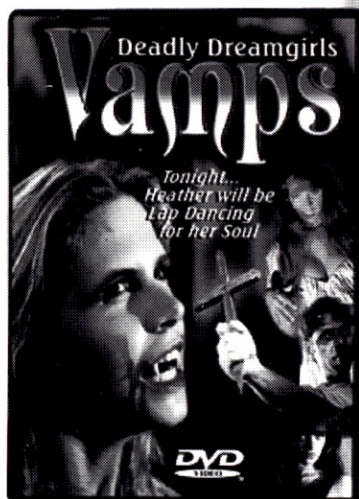
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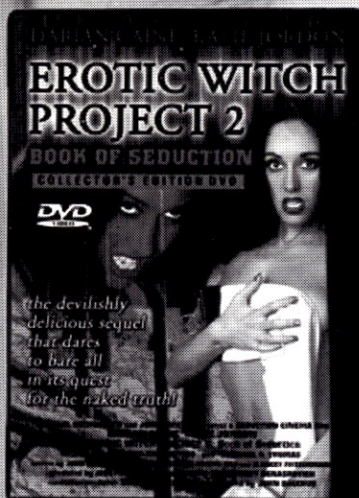
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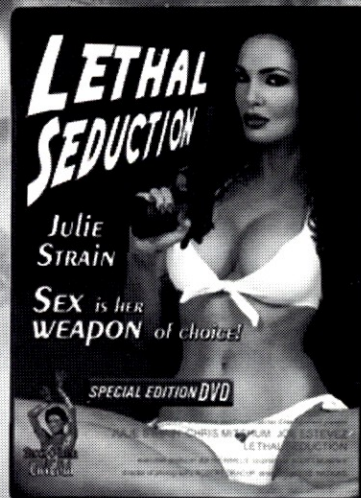
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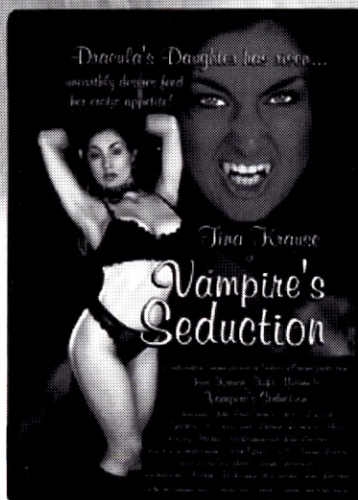
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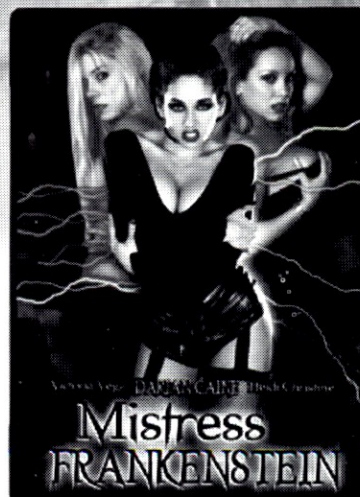
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